CARTOONIST PROfiles

1908 photo of the long popular novelty dance act of MARTIN AND FABRINI which broke up when Martin Branner became the famous creator of the 'Winnie Winkle' comic strip. Bob Dunn tells about the team in his regular SAID & DUNN column in this issue.

Issue No. 21 March 1974 **$3**

it takes all kinds...

"If all men are created equal, how come, then, he doesn't look like Paul Newman?"
WHOOOOPING TUNE!
YOU DON'T KNOW ANYTHING ABOUT LIFE!
A FRESH CATNIP MOUSE!
HE OUGHT TO KNOW IT AIN'T ETHICAL TO QUIT WHEN YOU'RE WINNING.
I WANTA SEE WHICH ONE OF YOUSE IS GONNA GET A SOUND BEATING!
SEE WHIZ, BRUISER, YOU'RE SURE A PURTY SLICK SLEUTH!
LOOK! THERE AIN'T NO HEART ON MY HEEL... SEE?
LUCKILY, WE ARRIVED BEFORE YOU JOKER'S BLEW THE WORKS!
UND VE COULD KEEP DER PHONY FOR A SOUVENIR?
"I guess you'll have to fix up your wig a little, Ellen
LOOKS LIKE THEY PUT ONE OVER ON GEORGE AGAIN.
1/2 22
"REMEMBER WHEN WE USED TO COUNT OUR BLESSINGS...NOW IT'S OUR CALORIES."
I JUST SAVED MYSELF TWENTY BUCKS!
I ALWAYS CRY AT WEDDINGS
BAKERY
DON'T YOU KNOW THERE ARE 40 MILLION OF US SINGLES NOW?
IS LOVERS' LANE IN YOUR NECK OF THE WOODS?
HOW ABOUT THAT? IMAGINE HAVING THE BOSS COME AROUND TO DRIVE YOU TO WORK!
IN HIS LIMOUSINE YET!
NO, BU-PON! TARZAN AND DEATH ARE OLD ENEMIES...AND TARZAN HAS WON EVERY BATTLE SO FAR!
HERE...SWING TO SAFETY ON THESE VINES!
COMPLETE THIS FUNNY FACE AND COLOR THE ENTIRE CONTEST PICTURE.
YOU LET ME WIN, DIDN'T YOU?
"YOU'RE FORTY FIVE, BOSLEY, DON'T YOU THINK IT'S TIME YOU START MOVING AROUND ON YOUR OWN TWO FEET."
NOW THAT'S A BUDDY!
LOOPHOLE CHEESE
"... POLITICAL CAMPAIGN FINANCE REFORM.
Another View
"I HEAR A STATE OF THE UNION MESSAGE EVERY NIGHT WHEN I GO HOME, SENATOR."
ARAB OIL ALLIGNMENT
BRITAIN
FRANCE
BRITAIN
GREAT
"NEXT"

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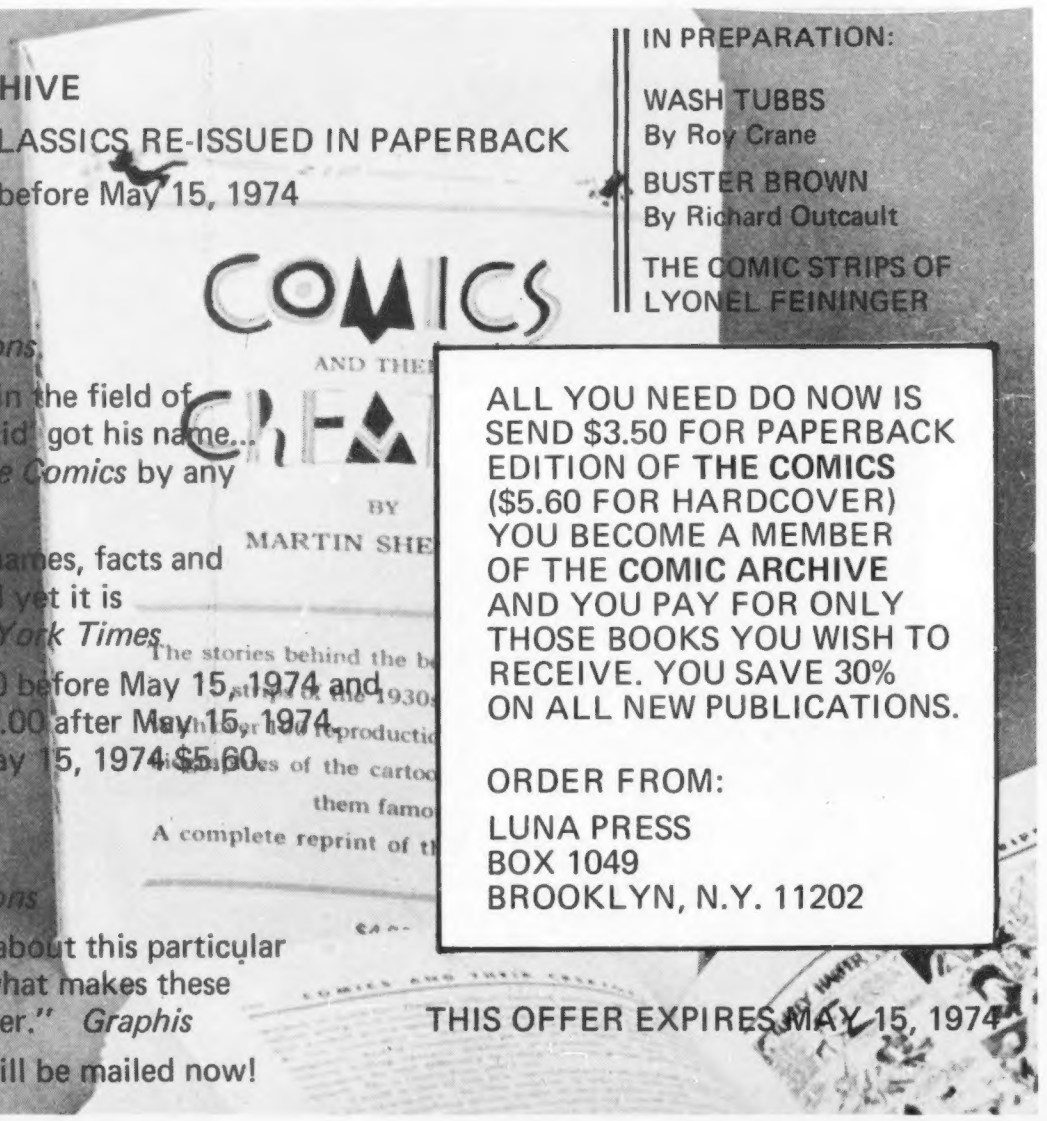

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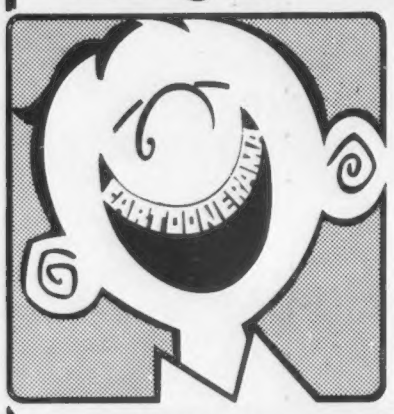

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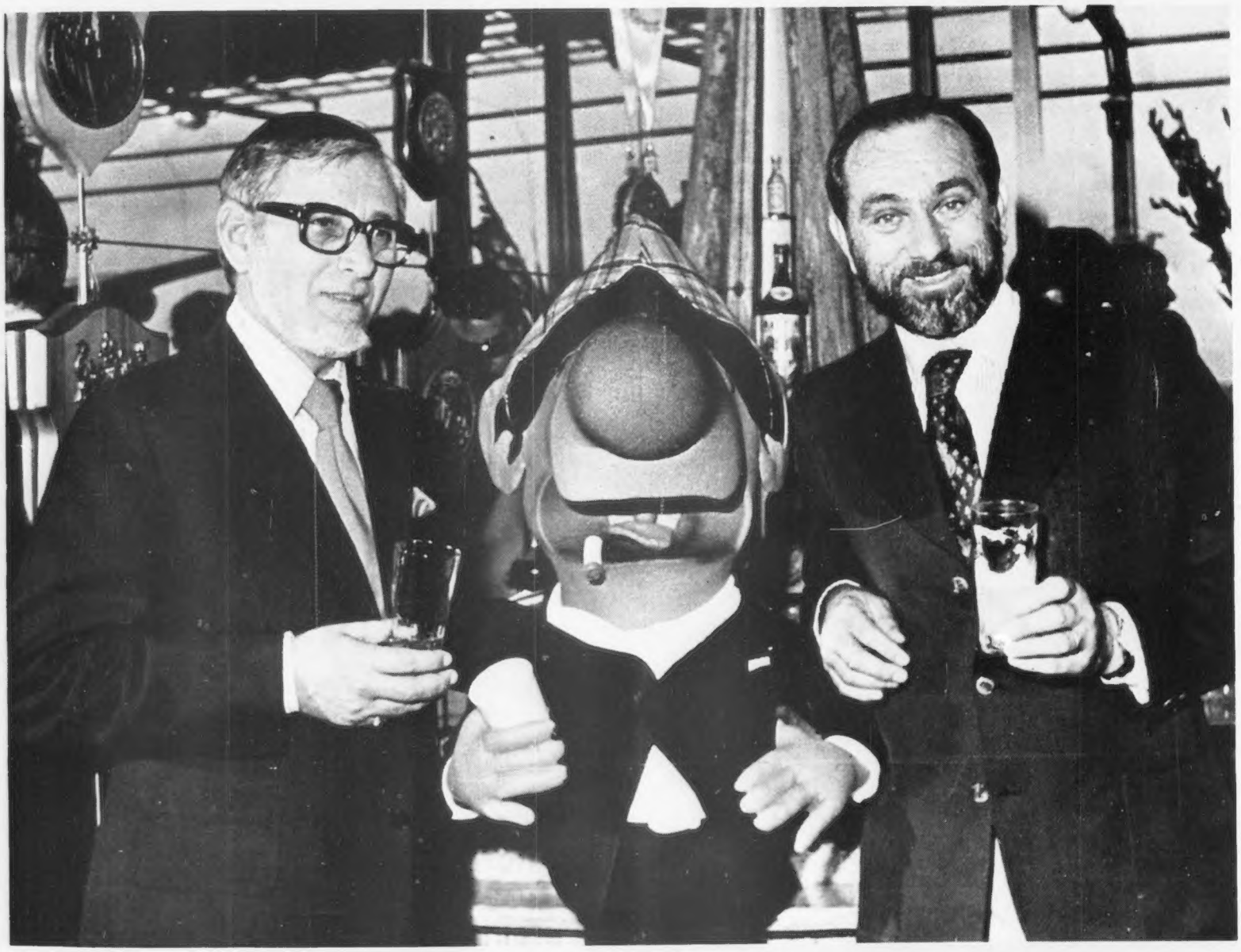

REG SMYTHE, creator of ANDY CAPP, Andy himself, and the noted Italian comics writer, CARLO CHENDI, at the International Comics Fair in Genoa, Italy this past September. Smythe won this year's top award offered by the newspaper 'Il Secolo XIX'. Chendi is arranging another International Convention for Rapallo, Italy, probably to be held in September 1974.

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Vol. 1 No. 21 March 1974

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Bill Brown and Mel Casson, who do the popular new strip, MIXED SINGLES, for the United Feature Syndicate, came up with this gag idea, and then decided that it was too 'in' a gag for the general public. But they decided to draw it up anyhow, figuring that CARTOONIST PROfiles readers would appreciate it.

Incidentally, speaking of introductions, Bill and Mel introduced this new character, BOOMER, on January 2nd. He's the 'image' bachelor we all think about, such as Joe Namath, Burt Reynolds, Rod Gilbert, or who have you. He's a pro football player, a counterpoint to Arnold, who's the loser in the group.

I GOT YOU A BLIND DATE FOR TONIGHT, ARNOLD!
WHAT'S SHE LIKE, BOOMER?
©1974 by United Feature Syndicate, Inc.
BROWN/CASSON
WELL, SHE DOES A STRIP...
SAY NO MORE! THAT'S TERRIFIC!
I THINK HE'S GOING TO KILL ME WHEN I INTRODUCE HIM TO DALE MESSICK!

HOWARD BECKERMAN

by Gerry & Jim Ruth

HOWARD BECKERMAN

Photos by Jim Ruth

Recently GERRY AND JIM RUTH spent some time with HOWARD BECKERMAN, one of the young and innovative animators in the profession today. The Ruths asked Beckerman a number of questions about his career and about his methods and following a few comments by Jim, you can read Howard's answers in his own words. Jim notes that animation is that magic art which blends the creativity of cartooning with the excitement of sound and motion. He adds that Howard Beckerman, one of those lucky people who knew early in life what he wanted to do, combines the talent and imagination of the cartoonist with the skill and credentials of an animator. Born and brought up in New York, a continent away from the giant West Coast animation studios, Beckerman worked his way up in the field and now has his own studio on West 45th Street in Manhattan, where he has directed and animated films for Sesame Street, Xerox Corporation and other educational publishers. Howard, his wife Iris, and their three daughters, Mara, Sheri, and Amy, live in Flushing, New York. Iris Beckerman is also an artist. She began as a fashion illustrator and now works in animation for various New York studios.

Animation begins with a story idea, on a story board - a series of drawings which show the visual and audio portions of the story.

Then the characters are designed and a model sheet is made up. The model sheet shows the characters in different positions and from different angles.

Meanwhile a sound layout or blue print is produced. The sound is done before the drawings because it is easier to add animation than to sync sound to a finished animated film.

The Animator "reads the track" by running it through a squawk box and timing it with a stop watch or running it through a frame counter and marking the track with a grease pencil.

When the track is read the animator begins to impart life to the drawings. He uses his knowledge of motion and his sense of timing. He has to be able to sense the spaces between "poses" and know how long to hold each motion.

Everything has to be accounted for. Even the drawings are numbered. A test of the pencil drawings is shot and if okay, the drawings are cleaned up and the in-between work is done.

When this work is approved, the drawings are inked, xeroxed on cels, and colored on the reverse side with opaque tempora. (I sometimes use Magic Marker colors and then opaque the colors to add excitement. We also do the drawings with grease pencil (Kohinoor Pencil-Projector Color) This gives a rough line that doesn't smear.)

While the Animator is working on the character drawings, someone else draws the backgrounds. When both the animated cels and the background are ready they are photographed on an Oxberry Stand.

Sound is combined on the film with the pictures and the film is finished.

I knew from the beginning that I wanted to be a cartoonist. I strove for animation figuring that I could always do a strip later on. I graduated from the School of Industrial Arts, now called the High School of Art and Design.

When my class was getting ready to graduate, the school sent the students

around on interviews with their portfolios. When we finished an interview, we returned to school and had a critique of the meeting. It wasn't very encouraging. Noone seemed to be getting anything. I went to the man in charge of the program and told him that I wanted to get into the motion picture business and didn't care how I did it. He had an ace up his sleeve. He knew Paul Terry of Terrytoons and he called him and recommended me. Terry made an appointment for me to come and see him.

Terry's studio was in New Rochelle. I lived in Brooklyn and didn't know how to get there so one of the teachers gave me directions. That was common. Most of the kids didn't know their way around. It was always assumed that the kids didn't have any money, so the teachers always told us the cheapest way to get where we were going. The teacher told me to take the subway to the last stop, take a trolley to Getty Square and then take a bus to New Rochelle. I still remember that day. It was a bright, clear March day. When I got to the Square it was getting late for my appointment, so I took a cab. The cab had no meter. I had a beautiful ride in the country. When I got to the studio, I found that it was right next to the railroad station.

The studios were in a very nice building and Terry had a great office. He interviewed me and was very fatherly to me. He gave me a job doing things around the office and opaquing. While we were talking, all I could think of was that I had spent all my money on the cab and had only twenty five cents left to get home. I wondered if I should ask for an advance but decided that wasn't such a good idea.

When I left the office, I saw a bus going to Bronxville. I had a sister who lived in the Bronx and I figured if I got to her house she would help me get home. I took the bus to Bronxville and found out that Bronxville was not the Bronx. When I got off the bus I didn't know where I was or what I was going to do, so I went over to a bus driver and told him I had to get to New York and didn't have any money. I asked if could lend me a quarter. I promised to return it by mail. He laughed and flipped me a quarter. I was on my way home. I later learned that the train fare to New Rochelle was seventy five cents. I had spent over five dollars to get there and back. For the first time I had a chance to think of what had happened to me that day. I had a job in the animation field. I was earning $30 a week doing what I always wanted to do.

In animation there is a regular progression from bottom to top. You start at the bottom opaquing, coloring the back of the cel with opaque color. You move up to inking the cels - tracing the animator's drawings on the cel.

Then you go on to in-betweening, that is drawing the secondary drawings. The animator draws the extreme drawings and the in-betweener draws the small motions in between the extremes.

At the top is the animator. He's the skilled craftsman. It takes several years to become a really good animator. An animator needs the experience he gained in the lower ranks, he needs to be a draftsman. At that level technical skill is almost as important as art. An animator needs a knowledge of the medium. He has to be able to feel the timing, to know what will work, to know how long to hold a drawing, to know how things move.

I began at Terrytoons as an opaquer, but I wanted to move on, I wanted to be an in-betweener. Some of the people in the studio gave me some drawings to do and they appeared in one of the films. It was off the record and unofficial, but I saw my work and I knew that I was getting there.

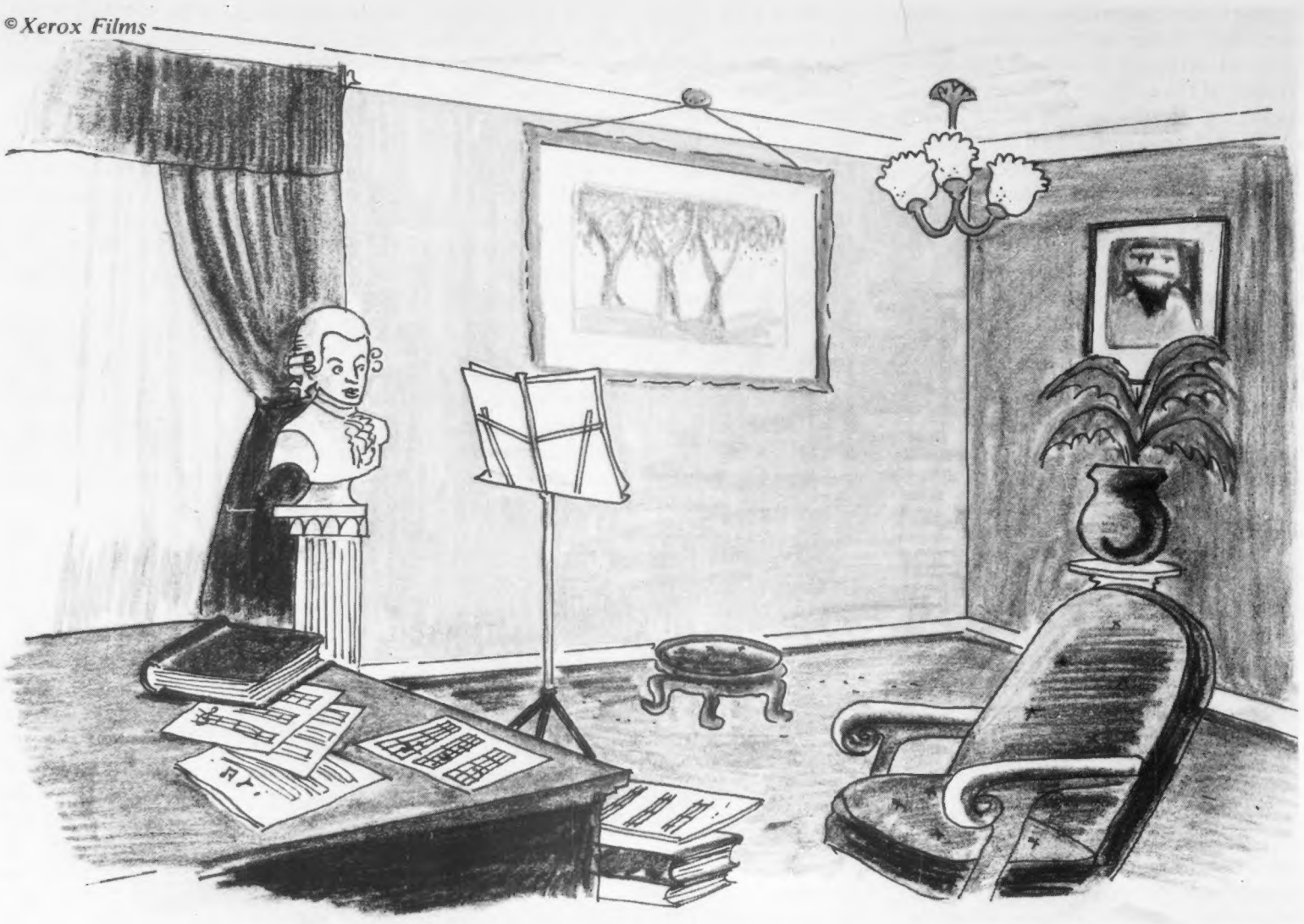
Terry ran the show at his studio and he was the one who decided when you moved up. I had gone as far as he was going to let me go. At the time I was taking a course at CCNY with Irving Spector, an animator and story man. It was a film workshop and there were top film people in the class.

Spector liked my work and encouraged me. He told me they needed an in-betweener over at Paramount. I took off a morning from work and went over. I got the job.

On my way to New Rochelle I realized that I didn't want to leave Terrytoons. I told my boss what I had done and asked if I could go and see Terry. I thought if I talked to him he might move me along at his studio. My boss advised against it. He said he'd take care of it for me. As I was leaving his desk Terry came out. He didn't see me, but I heard him talking. "What's this about the boy Howard getting another job?" My boss said, "Yes, he saw them at Paramount and they want him as an in-betweener." I waited to hear what would come next. Said Terry, "get him out of this studio."

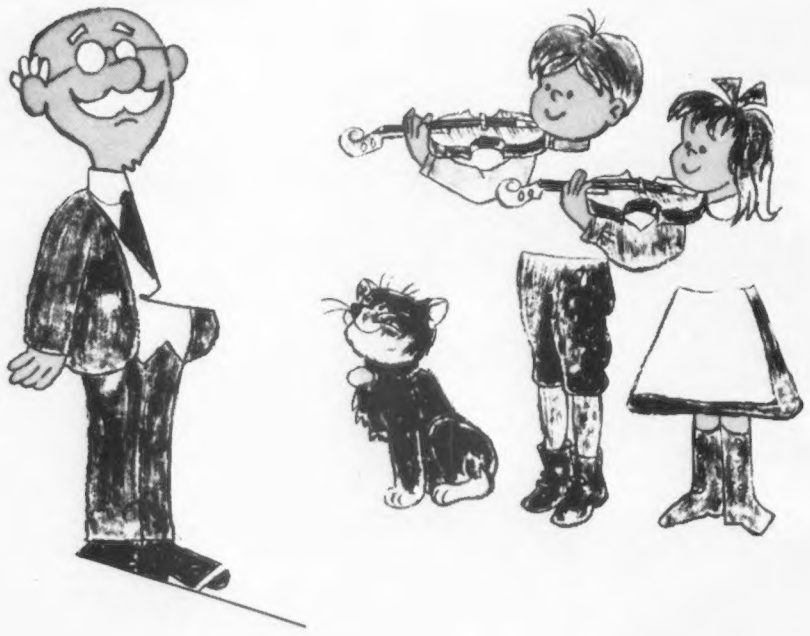
I went to Paramount and was with them until I got my draft notice. They

Howard Beckerman at an animation table.



Here is the background drawing for 'The Most Marvelous Cat', which Howard Beckerman produced for Xerox Films.

A



Next, a cel (Celluloid Sheet A), on which are drawn the parts of the figures which DON'T MOVE in this particular scene, is placed on top of the background drawing.

B

On top of these two is placed Cel B on which only these two parts of the violinists are drawn.

C

On Cel C just this cat's tail is drawn.

D

On Cel D only this cat's paw is drawn. And on Cel E just the pupils of the professor's eyes are drawn.

E

gave me a going away party and I got ready to report to the army. At the last minute I got a notice that I was not to report until notified. I didn't know what to do. I couldn't go back after the big party and the farewells. But I couldn't just sit around and wait till the army called me either.

I took a job with a small studio. I didn't tell them that I might be called any day. It bothered me, but in a few weeks they ran out of work and let me go. The next day the army called and I reported two weeks later.

I was in the Second Division during the Korean war. I was an infantry-man. I figured that was it.

I tried to get into cartooning while I was in the army, but it didn't seem to work out. We had all heard of Bill Mauldin but here I was, in the same type of situation and nothing like that was happening to me.

Then one day they sent a talent scout to our area. My name began with "B" so I was first on the list. "What did you do in civilian life?" I told him I was an animator. "Can you paint signs?" "Signs?" I said, "Sure!" I became the official sign painter for the division.

One day while I was painting a sign a jeep pulled up. "Beckerman, get down to headquarters." I put down my brushes and went. The General was there and everyone was excited. It was the twenty-fifth anniversary of the division and they were preparing a history. Would I like to work on the history of the second division? Well, this was more like it. I worked at headquarters from Thanksgiving to Christmas getting front line points for the whole time. My work appeared in the official history and when the assignment was over, I returned to my outfit.

While I was in Korea I signed up for the Commercial Art Course. They sent me text books and lessons, but best of all they sent me a huge box of art supplies, paper, brushes, inks, paints and all the rest. I used these materials to draw cartoons for Stars and Stripes and had some of my drawings published.

When I got out of the army I found things had changed in the art field. The small studios were doing the important things. That's where the prestige and action was. I began with Film Graphics. I made up my mind that I was going to be an animator by the time I was 25 and I just about made it. Now I wasn't just drawing, I was involved in the total creative aspect of cartooning.

I worked with Ernie Pintoff Studios for

All of these cels are placed on top of the background drawing, and the result is photographed on one or more frames of film. Then cels B, C, D & E are replaced by cels on which are drawn new positions of the arms, paws, tails and pupils. Once again the whole assembly is photographed on succeeding frames of film, creating the movement of the figures.

Photos by Jim Ruth

Al Schirano discussing an animation problem with Beckerman in front of a set-up on the camera stand. Camera is above stand and zooms down to photograph the drawings on a frame of film.

a short time, and with some of the television studios.

Things were changing in animation and I was beginning to get bitter. Animation is one field in which you have to confine yourself, to be a professional animator and nothing else. If you say you write or design there's a feeling that you're spreading yourself too thin. Irv Spector is one of the few people in the business who had a reputation as a cartoonist and writer as well as an animator. Generally the people in the business felt that the younger men felt that they knew it all. I wanted to make my own films, but that takes time and money and equipment and I had to make a living.

I left animation for a while and took a job with Norcross Greeting Cards. I was happy at Norcross for a while. I was writing and drawing and creating ideas. But I began to worry about my humor. I was being trained in a different direction. When I began to ask myself, "Are greeting cards really important," I knew I would have to leave or admit failure. I was still young, and I felt that I was sinking, and not forging ahead.

Don't get me wrong.It was a very important time in my life. Norcross is the largest art studio in the city. And it's like no other art studio in the world. A great many very talented people work for and have worked for Norcross. Some move through and go on to other things. Some people stay on. Howie Schneider is one of the people who went through the Norcross studio before he started his strip "EEk and Meek". Bob Muccio is another Norcross talent. He stayed on. Everyone who knows Bob admires his talent tremendously. He sits there doing up his fantastic ideas and throwing half of them into the waste paper basket. When he leaves the office the guys run over and pick the stuff out of the basket. If you got a group of guys who worked at Norcross together you could probably put on a great Bob Muccio exhibit.

When I had been at Norcross about a year and a half I realized that it wasn't for me. I went to see Howard Post who was a director at Paramount-Famous Cartoons. He was quite excited by my samples and wanted to hold them. He told me to think up more ideas and call him. When I called him, he wasn't there anymore. I wanted my samples back so I spoke to Shamus Culhane. He told me to come over and to bring along any ideas I had. I sold him two ideas.

When they had been worked up he showed me my stories animated. I thought they looked good. Later, as I was going across town, I realized that those were my characters. They were moving and talking. I knew then that animation was for me and I left Norcross. I went to Paramount for a while and then left and started free lancing. I started my own studio in Manhattan. I've done films for Sesame Street, Xerox and others. It's great. My wife Iris works with me when I need her. We're both very happy with the arrangement. I do illustrations, animation, and I write. In general I act as a director. I really enjoy the opportunity of working with people in the arts other than animation.

Here are some of my thoughts about animation today: Ralph Bakshi and his two "X-rated" cartoon films, Fritz the Cat and Heavy Traffic should certainly make a difference to the animation field. Not so much because of the films themselves, but because they open the field for the rest of us. Bakshi deserves credit for taking animation out of the cutsey pie state, but he is sometimes heavy handed in his approach.

When you look at Disney's work you see characterization, you feel you know the characters. But in Bakshi's films the character is never complete. It's mostly language and attitudes.

Neither Disney nor Bakshi are dealing with real life. But before Bakshi the field was always locked into the Disney view. That's not true anymore. Disney could afford to resell his ideas, but what did that mean to the rest of us. An animator at Disney's studio could do ten feet of film a week and make it perfect while guys at Hanna Barbera were doing 100 feet and the average studio was turning out thirty to fifty. That ten foot output was a richman's situation and yet the quality was viewed as a standard.

There's a great deal of interest in animation throughout the world. The Czechs, Hungarians, Yugoslavians are all doing good things in the medium, not to mention the Canadians who have always been involved in it. People are interested and the field is branching out. Its part of the film medium and films are the twentieth century art form. While it is a young medium, the old timers, the pioneers, are still working in it.

Tape and television may change the shape of the art, and the computer may also have an effect. But these things are still in the hands of the technicians and engineers, not in the hands of the artists and animators.

How Does the Business work?

In general, the client comes to me, presents his idea or problem and I take it from there.

Selling an original idea is rather difficult.

Original ideas generally fit into one of

three categories, commercial, theatrical or educational.

Commercial ideas almost never sell. Agencies have pre-set ideas. They have their campaigns mapped out. They are fearful of being sued for using ideas and don't generally look at ideas brought in off the street. Theatrical ideas present other problems. It is possible to sell an idea to a network, but they are usually interested in working with a large studio. When they buy something, the seller has to have the ability to get the product produced. With the high cost of art in America, you would have to have access to foreign artists and you would have to really know your way around the business and have very solid connections in order to be able to deliver the finished product.

The educational field is the easiest to get into. But even that is not easy. Generally educational publishers are looking for material that they can put together into a series. You need a knowledge and feeling for the subject and have to understand educational people as well as the medium and the curriculum. You also have to develop a taste and feeling for the material. And you have to keep coming back. Its best to make a name and wait for them to approach you. Feature films are the hardest. That's where the money is but it costs money to produce them and the standards are set by the studios which have the money to work with.

HOW TO GET STARTED:

It was easier to get started when there were a lot of studios around. They would hire young people and train them. It's still possible, but you need to be more persistent. You can't get training at the new type studios, they are generally small and are working against deadlines and within tight budgets. They haven't time to train people and prefer to hire people who already know the business.

For a young person who wants to get into the field it is essential to take courses in animation. Learn the basics of the craft. Get a portfolio together. And get a job in the art or animation field, even if it's only doing work around the office. Then it's up to you to push yourself. If you're persistent and sincere, you'll move ahead. The Disney Studio still has a training program. They want to see a sketch book of life and creative drawings. But they are very choosey. They have the cream of the world's crop of young artists to pick from. If you send them your work and you're rejected it doesn't mean that you're not good, it only means you have to work harder to get your start.

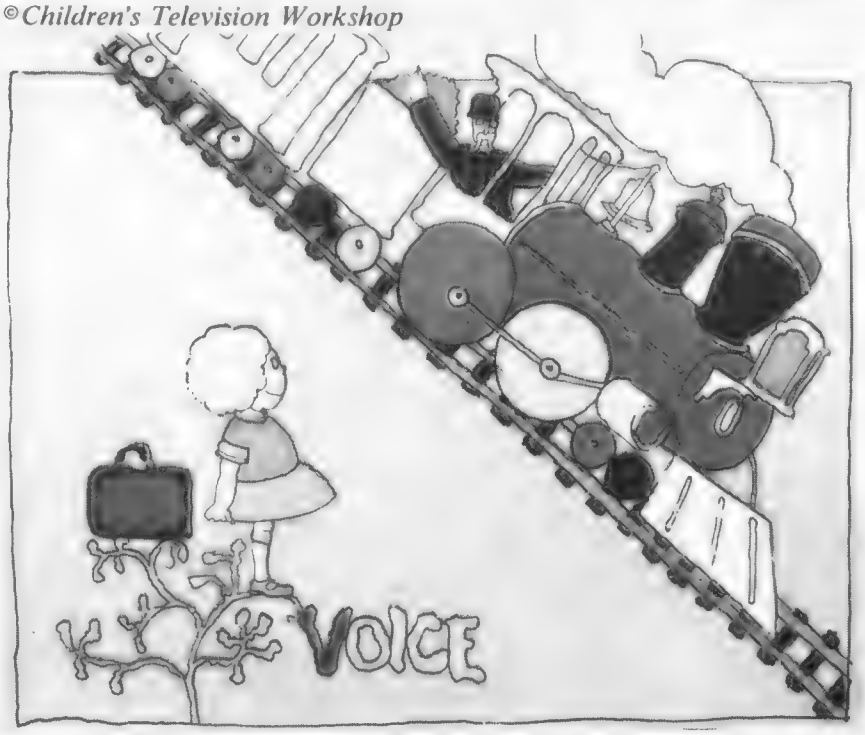
Art and animation courses are always helpful. Not only for what you learn, but for the people you meet.

In this field, you just never know what will happen next! ●

©Southern Central Bell

A Beckerman commercial for Southern Central Bell — "Ralph & Earnest"

©Children's Television Workshop



From Beckerman's "The Letter V" for Sesame Street

An example of Beckerman's versatility — from the 'Mark Twain' film which employed a series of still drawings.

Robert G. Baldwin

A number of our subscribers have wanted to read something about the comic strip, FREDDY, which is very popular but which hasn't received a great deal of publicity. It is created by 'Rupe'—a nickname for cartoonist Robert Baldwin—for the Publishers-Hall Syndicate. 'Rupe', who lives with his family in Washington, D.C., tells us that he can't talk sensibly into a tape recorder, so he has herewith jotted down some random thoughts for the interest of CARTOONIST PROfiles readers.

-IT WON'T BE A BIT OF TROUBLE FOR YOU FREDDY!
AW-MOM·
REMEMBER, ASK SOME NICE LADY TO PICK OUT THE CHOICEST FRESHEST BROCCOLI FOR YOU-
RUPE

'Freddy' is distributed by Publishers-Hall Syndicate.

CHARLENE ELSIE

LITTLE BROTHER ERNEST AND FRIEND

by RUPE

FREDDY was started in the fall of 1955. I had worked on the idea off and on for a couple of years, and I took the feature to New York after my family and I returned from Japan and Okinawa where I had worked for the Defense Department for about three years. I showed FREDDY to the George Matthew Adams Service, which gave me a contract and launched the feature.

We have five kids — four boys and a girl — one of the boys is adopted. When the strip started, they were all little, and a constant source of ideas. Now there are two grandsons to provide the same.

FREDDY seems to have rated pretty high in the national and local polls — several times in the top ten.

The first year or two I had studios, but since then I've worked mostly at home, except for one year when I did the strip entirely on my 18-foot sailboat. I might add that I also had a Falcon 'station bus' which I'd park in some pleasant place to work.

The George Matthew Adams Service became the Washington Star Syndicate in 1965, and last year when my contract with them expired, I signed with Publishers-Hall Syndicate.

As far as my working methods are concerned—I have daily blanks printed on bond paper, with lettering guidelines printed on the back, and these guidelines show through. I use a Scripto pencil to rough in figures and lettering, and then a #4 Winsor & Newton brush. Sometimes I use a pen in places. I don't use a desk or drawing board—just hold a 15″ x 18″ board on my knees for a working surface. This simplified method of working was probably developed from an exaggerated fear of being tied down to any one place by a lot of unnecessary equipment. I have a great admiration for the present-day kids' elimination of most of the older generation's values—the accumulation of 'things'.

The strip has only about 6 characters that are seen — Freddy, Ernest, Charlene and Elsie, Georgie,

GEORGIE, I'VE BEEN THINKIN' ABOUT DUTCH'S OFFER OF A COOL BUCK TO ANY KID WHO'LL FIGHT HIM-
NOW HERE'S MY PLAN- -I'LL TRAIN YOU, AND WE'LL SPLIT FIFTY-FIFTY! IT'S YOUR BIG CHANCE
!
YEAH! MY BIG CHANCE TO BECOME NICE AND DEAD!
HOW 'BOUT SIXTY-FORTY!
2-1
RUPE
Publishers-Hall Syndicate, 1978

WELL THEN, LEND ME A PALTRY TWENTY FIVE CENTS!
NO!
A PALTRY TWENTY?
NO!
A PALTRY NICKEL?
NO!
I MEMORIZED THAT DUMB WORD FOR NOTHIN'!
RUPE
1-29
-WITH MAGIC MINERALS AND OUR SECRET INGREDIENTS FOR GUARANTEED TWO WAY ACTION-
-A MIGHTY CHEST AND MUSCLES OF BANDED STEEL FOR THE MEN-
WOW!
THERE'S A BOTTLE OF 'EM IN TH' BATH-ROOM!
-AND SOFT SMOOTH CONTOURS AND SILKY CREAMY SKIN FOR THE LADIES!
RUPE
2-10
SLAP
SLAP
GIDDY AP!
GO BLACK LIGHTNIN' GO!
GO!
HI, FREDDY!
HI, MELBA!
RUPE
2-5
MOMMY! ANNIE STUCK MY BUBBLE GUM IN MY HAIR!
AGAIN?
I'LL HAVE TO CUT IT OUT-
BUT BE REAL CAREFUL-
RUPE
1-26
TH' LAST TIME YOU DID IT TH' HAIR SPOILED TH' BUBBLES!

RUPE with 5-month-old grandson, 'Robby'.

SMARKS CLUB
FREDDY
BY RUPE
WELL, LET ME TELL YOU SUMPIN', MISS STUCK-UP-
YEAH - TELL 'ER, FREDDY!
GOOD OL' DIZZY DOOLEY IS NOT UNCULTURED- IN FACK HE CAN PLAY TH' PIANO!
HA!
HE CAN SO! AND, WITH ONLY ONE FINGER!
ONE!
I COUNTED IT!
YOU CAN EVEN REKANIZE TH' TUNE- "HOME, HOME ON TH' RANGE" -
BUT - LISTEN TO THIS -
-HIS BROTHER "DOPEY" PLAYS TH' SAME TUNE - NOT WITH ONE FINGER -
ONE!
BUT WITH HIS NOSE! ONE NOSE!
YOU'RE ALWAYS RUNNIN' DOWN TH' DOOLEYS -
BUT WHO ELSE DO YOU KNOW WHO....
YOU WIN - NOBODY!

SMARKS CLUB
FREDDY
BY RUPE
WELL, I GOTTA GET STARTED ON MY SCIENCE PAPER!
SUBJECK: HUMIN BLOOD → BLOOD IS RED IN GOOD OL U.S. AMERICANS BUT STUCK UP PEOPLE HAVE BLUE BLOOD (THEY THINK THEYR REALLY SUMPIN!)! BLOOD DOES MORE THAN JUST BLEED, IT ACTCHLY FEEDS THE BODY! THE HEEMO GOBLINS DO THIS IN THIER MYSTERIOUS WAY.
TEENSY BITS OF FOOD FLOAT AROUND IN THE BLOOD AND THE BLOOD CIRCLE ATES THREW THE BLOOD VESSILS AND IT GOES DOWN ONE LEG AND UP THE OTHER LEG
AND THE FOOD GETS STUCK IN THE MUSSLES AND IT MAKES THEM BIG AND STRONG. VAMPIRES SUCK YOUR BLOOD AT NIGHT, THEN YOU BECOME A VAMPIRE. (THIS IS ROOMERD TO BE A TRUE FACK!)!
OUR SECRIT CLUB SIGNS A SECRIT OATH IN BLOOD THEN WE ARE SECRET BLOOD BROTHERS BUT ALFRED WAS SCARED TO PRICK HIS FINGER HA HA HE MUST HAVE YELLOW BLOOD HA HA!
3-4
RUPE

and Punkin, the little dog. There are no adults — Mom's and Pop's voices come from outside the panels. Dizzy Dooley and his brothers, Dopey, Daffy, Dimpy, etc., and their Billy Goat, represent the other side of the tracks. Freddy's mom doesn't approve of their way of life, just as she doesn't approve of Freddy's 'good ol' Uncle Mike, who she thinks has a bad influence on her boy. Uncle Mike lives in solitary splendor on his houseboat, reading philosophy, etc. She calls it a shanty boat. (The Dooleys and Uncle Mike are never seen.)

I introduced the dog, Punkin, a year ago. I'm an 'animal nut', and frankly push what's probably thought of as silly sentiment, in an effort to make a small dent in the public's indifference to the cruelty of the current pet population explosion. We have a 160-pound, 15-year-old Golden Retriever, 'Billy', a 15-year-old neutered white cat, 'Eddie', a white toy poodle, 'Elsie', two raccoons living in the porch top space, plus very occasional cat, dog, squirrel, crow, etc., guests and boarders.

I went to the Corcoran Art School in Washington long, long ago (and a few other places), and was a starving 'fine artist' until the family grew.

My mother, sisters, brother, and brother-in-law were and are artists, as well as my nephews. My wife, Helen, teaches piano—she *loves* it —and her students rate high each year in the National Piano Guild's auditions.

Annie, our 20-year-old, is majoring in music at American University, and my oldest son, Mark, is a professional writer. He's now in Maine with his family, and he's building their house *himself*—and he's almost through with it!!

My signature, 'Rupe' is just an old nickname I hide behind.

After the first year or two, a strip's direction gets straightened out and the characters more or less 'stay in character', and the ideas and gags come much more easily.

When talking to my own kids, I'd find myself answering and responding as Freddy or Ernest would, and many — maybe most — of my gags come from this. In other words, this is the source of most of Freddy's gags — almost any situation responded to from Freddy's viewpoint. I seem to have an 8-year-old brain in my bald head.

After a while you can do a feature under any kind of pressure—almost automatically, like the automatic reflexes of a ball player, etc. Anyway, it seems like that. ●

ERNEST, THAT SILLY FIB IS FULL OF HOLES! I WANT THE TRUTH!
?
WELL?
MOMMY! IT TAKES TIME TO THINK UP A TRUE FIB WIFF NO MISTAKES!
RUPE
1-24
Publishers-Hall Syndicate, 1975

DON OREHEK is the current holder of the National Cartoonists Society's award for Best Magazine Gag Cartoonist.

Since he turned freelance in 1956, his cartoons have appeared in an incredibly wide variety of magazines from SATURDAY EVENING POST to PLAYBOY to READERS DIGEST to COSMOPOLITAN to LADIES HOME JOURNAL to CAVALIER adinfinitum. He's also been one of the staff cartoonists with CRACKED, since that magazine began in the mid-1950s.

Deadlines not withstanding, he finds time to teach a 15-week cartooning course to kids in his community, and display his cartoons and other artwork every fall and spring at the well known outdoor art show in New York's Greenwich Village.

The business of cartooning is a family affair for the Oreheks and Don's wife Suzy is an accomplished gag writer, his "live-in editor," and responsible for organizing and mailing out all his roughs and finished cartoons.

The Oreheks live on Long Island and have two children, Errol, age 6½, and Holly, almost four.

Don and Suzy Orehek were interviewed in January by Bill Crouch Jr., a freelance journalist and gag writer whose work appears regularly in CARTOONIST PROfiles.

Photos by Bill Crouch, Jr.

CROUCH: You've been freelancing full time since 1956. Would you please give us a resume of your career before that and how you got into cartooning?

DON: Art runs in my family. My father who had served in the Austrian army used to draw pictures of soldiers for us when I was a child.

I've drawn all my life, and was raised in New York. A teacher at the High School of Industrial Arts encouraged me and I remember doing very well on a drawing aptitude test. Like most kids I copied the artwork in syndicated comic strips and SMILIN JACK was one of my favorites to copy. After graduating I served four years in the Navy. I was a pretty wild kid in the Navy and was starting to get into trouble when the 1st class machinist mate introduced me to a yeoman who knew an ensign that got me a job cartooning for the public information office on board. I served mostly on destroyer escorts. In the Navy I created a strip, CYPHERS, that appeared in military newspapers.

I sold my first cartoon professionally in 1950 while a student at the School of Visual Arts in New York. I graduated in 1952 and went to work for Crestwood Publications which put out a series of inexpensive magazines featuring gag cartoons. During this period I also did some comic book work, the total of which was only about 10 pages of ARCHIE. Even as a kid I didn't care a great deal for comic books.

In 1956, I went freelance and about that time started doing work for Bob Sproul the editor and publisher of CRACKED. I think my stuff was in the first issue but I can't remember for sure.

CROUCH: Your style of cartooning is very fluid. Much more so now than say 5 years ago. How did this come about?

DON: I think it's because I draw a little more in an illustrator's style than many

people. I like action in a cartoon. Even when people are sitting talking, there's all kinds of action you can draw into the picture. Hand movements are an example. The use of action makes the cartoon more fluid and adds a tonal quality to the gag.

One of the cartoonists who influenced me when I was beginning was Claude Smith of the NEW YORKER. He used a very simple style. At the time I was in art school, the trend of that time was simplicity.

The style I use now is really how I've always drawn, going back to my cartooning in the Navy. I like to draw all the wrinkles in the pants and detail. However, I'm a very fast worker which helps keep this detail from appearing overworked in my cartoons. I'd say it was about three years ago that my work began to loosen up and I adopted the style most people associate with me now. But it's always changing.

CROUCH: Do you write your own gags? If not, how did you develop a good nucleus of gag writers to work with?

DON: My wife Suzy and I think up about half the gags I draw. The rest

Ladies Home Journal Cartoon reprinted in Reader's Digest.

"Say 'Freeze' "

Sat. Evening Post Cartoon

"Now if you used a Wilkinson Blade, you wouldn't find that necessary!"

NAUTICAL NUTTINESS SECTION

Nothing compares to life on the high seas! It brings out the best in a person . . . his lunch, his supper. CRACKED invites old salts and landlubbers alike to take a briny view at . . .

BOATING

One thing about a Hovercraft . . . you never get seasick!
With a Hovercraft you need seamanship, navigational know-how
Just airsick!
And a pilot's license!
Yeah! (Hic) Never approach it from the land side!
Any tips on how I should approach a dock?
Did we forget anything?
Another boat in which to load all this junk!
Is yours an inboard engine or an outboard engine?
Oops! Right now it's an overboard engine!
BOVAIS PIZZA PIES
ABE'S TAKE OUT LUNCH
BLITZO BEER
U.S. NAVY
How come you bought a British-designed boat?
For the hull of it!
Not only did he lie to me about the size of his yacht . . . but he made me do all the rowing!

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From 'Cracked' Magazine

The fog is coming in! Doesn't it make you feel good you have your new $3,500 radar device?

Heck no! Now no one at the yacht club will be able to see it!

What's the main attraction in owning a houseboat?

You don't have to call the plumber when the basement is flooded!

Mike, I hear you've figured out a way to save money on docking fees, repair bills, storage charges and maintenance costs!

Yeah! You just sink your boat!

Myrtle, what are you doing?

You told me to weigh anchor!

How do you tell port from starboard?

By the label on the bottle!

What do those two yacht flags mean?

My wife and mother-in-law are aboard!

Another advantage in owning a catamaran is you can name it after *both* your wife and girlfriend!

I am *not* cheap!

Suzy is overboard! Throw her a lifesaver!

What flavor?

Oh, no? Who else christens his boats with bottles of Dr. Pepper?

MYRTLE II

GT. CAT

THE SAND BAR

FUEL

VOLGER BOATMAN

LOLA

SUZY

Cracked Magazine

Don Orehek's studio doubles as the family room and he claims the kids playing all around doesn't bother him. From her mini-office in the corner, his wife Suzy writes gags and handles all the organization and mailing out of roughs and finished cartoons.

are from writers. Although she had never even thought of being a gag writer before we were married, Suzy and I really work as a team. I should add that we first met at a press party promoting Al Capp's Kickapoo Joy Juice in April 1965. She was on the staff of Super Market News.

I've never sought out gag writers, they've all contacted me after seeing my cartoons in some publication. Because I do gags in so many different categories — general, girlie, family, medical, military, etc. — I like using them as it's easy to find yourself locked into just one category when you do your own gag writing all the time.

There are about 10 men and three women who form my nucleus of gag writers. Of the women, one's a medical doctor, another's retired, and one's the wife of another cartoonist.

Most people think gag writers have to use 3 x 5 index cards, but that's ridiculous because of the expense. Bond paper the same size is just fine.

I sometimes turn down ideas that are probably good simply because I don't feel like drawing them. However, even if I change the caption, I still give my gag writer his or her commission because they gave me the idea. I've heard that some cartoonists pay less than the normal commission if they change the gag around, but I don't think that's right. Freelance cartooning is a business that demands a lot of trust in people. I'm as much at the mercy of magazine editors as gag writers are at the mercy of the cartoonist.

CROUCH: When writing your own gags, how do you and Suzy brainstorm up ideas?

DON: I get many ideas just listening to people's conversation. We also have a morgue of clippings and gags from all over. I clip out the cartoons from PUNCH and have always thought British humor is very funny. It reminds me of cats. Cats are serious animals but funny if you know what I mean.

However, it's extremely difficult for me to put into words how I think up gags. Many magazines have gotten away from the humor for humor's sake look alone. It used to be you could sell a desert island gag because it was funny. Now it needs to be more.

SUZY: When Don's working on a new gag, the one thing I hate most is to see it before he's finished roughing out the idea. We work as a team in the sense that I don't draw at all but handle all the mailing, filing by category, accounting, and other business ends of cartooning. Don draws and thinks up gags. When actually writing gags I work by myself. I enjoy it but can't explain how exactly I come up with ideas. Because Don works at home, all my friends are jealous that I have a built in baby sitter.

CROUCH: When you sit down to work, do you have to doodle to warm up or do you start drawing first thing? Also what sort of work schedule do you keep?

DON: I like to work in the daytime and not at night as some cartoonists do. Monday and Tuesday I work from 8:30 a.m. to about 4:30 or 5 p.m., with a lunch break of course. I'm lucky in that I can turn it on and turn it off. All I have to do is sit down in my studio and I can start work immediately. On those two days I work up about 15 to 20 roughs, plus some finishes.

Wednesday I make the rounds of editors in New York. I really enjoy going because it gets me out of the house and the caged squirrel syndrome of cartoonists. Also Wednesday afternoons there's usually an informal gathering

Cavalier Cartoon

"NO, NO—I said 'My Kingdom for a HORSE!' "

of cartoonists at a restaurant in the city.

After my day in the city I like a day to unwind and unless I've a deadline due, Thursday is a day I take off and do things around the house. Right now it's paneling the basement. Then on Friday and Saturday I work on finishes. Saturday morning I also teach a course in cartooning to kids aged 10 to 12.

I really rather be drawing cartoons than most anything else and usually end up working on Sunday too. Except for the fact I like to collect all types of naval hats and military pointed helmets, you could say that cartooning is my hobby as well as my business.

I have always liked variety and moving from one subject to another. It's one reason I oil paint only very rarely. Oil painting takes too long. This carries over into my cartooning. I work fast and like to keep doing different topics. I like doing family gags but I also enjoy doing girlie cartoons and prison inmates are another favorite subject matter. I've been freelancing long enough to have developed an instinct on matters of what is in good taste. Though I sold NATIONAL LAMPOON when it began, recently my stuff hasn't been far out enough for them.

CROUCH: You briefly mentioned oil painting. Do you do other artwork besides your cartooning?

DON: I do paint some, but only when I feel like it, which isn't often. It takes too long as I said before. What I enjoy doing is reworking cartoons of mine dealing with professional people — doctors, lawyers, etc. — in watercolor and pen and ink, matting them and framing them. I use colored mats to coordinate with the colors in the picture. Every year I show these and similar pictures on tennis and golf at a charity show at Fairleigh Dickinson University.

Also for the past five or six years I've been in the Washington Square Outdoor Art Exhibit which most people just call the Greenwich Village art show. I display my watercolor variations of cartoon themes and straight watercolors and have a terrific amount of fun.

We used to go to the big outdoor art show in Mystic, Conn. in mid-summer, but after displaying two years I got kicked out because they decreed I was a commercial not a "fine" artist. At the time I was showing a lot of straight watercolor landscapes, but also driving the sailors from New London crazy with my submarine cartoons. For example, one showed a sub surfacing through the ice at the North Pole and the guy in the conning tower says to an Eskimo, "Which way to New London?" Later we learned the real reason we were kicked out was geographical. The New Yorkers kept seeming to get the best spots so the people at Mystic eliminated the problem by eliminating the New Yorkers.

CROUCH: As someone teaching cartooning to kids, what do you stress as most important? Also any advice for kids and beginners trying to get published?

DON: Drawing is the most important thing in magazine gag cartooning. Many beginning cartoonists are unable to crack the top markets because their drawing doesn't measure up to the quality of the gag itself. A beginner has to be pretty good to break in today and I think the market's more competitive now than it was when I started in the early 1950s. For kids who want to get stuff published, I suggest the syndicated feature THE CARTOON BUG that publishes cartoons done by children from all over the country. It runs in the local paper here so I suggest it to my students. Otherwise the market to start with is trade magazines that have trouble getting cartoons on specialized subjects.

CROUCH: It may surprise readers that you did very little mailing out of your cartoons until after your marriage, even though you'd been freelancing about

Saturday Review Cartoon

"My old man followed my example and dropped out. . .now I gotta support myself."

10 years. Is there any special reason?

DON: I never mailed roughs out before I was married. Well maybe I did once or twice. The probable reason was I enjoyed making the rounds and was busy. In 1966 when I toured Vietnam with NCS members Jack Rosen and Jon Nielsen, my wife got my work organized while I was away.

SUZY: I'd always loved cartoons since I was a kid growing up in the Washington, D.C. area. My mother worked at the Library of Congress and I can remember going to chalk talks by Milton Caniff and Bill Holman. One day while Don was in Vietnam, my sister and I sorted through all his roughs and gag ideas and put them according to categories such as medical or tennis or whatever. That was the start of it and now I mail roughs out when I feel like it or am not too busy. I always send 12 or 18 or 24 because that's how the postage breaks for us. We mail out third class and use first class for the return from the publication. This speeds the process up if there's a sale or modification required to the cartoon but keeps postage costs down. All the roughs are stamped on the back with our address and my own special code which I won't try to explain but tells me where the rough has been sent, who was the gag writer, etc. We don't bother with any sort of cover letter, even to publications that don't know Don's work. Instead I attach a 3 x 5 piece of paper to the group of roughs that is stamped, "Enclosed are ____ cartoons for your consideration. Thank you." It saves time but let's the editor know exactly how many roughs he has. Even so we lose one now and then.

CROUCH: You work mostly in ink and wash. Would you fill our readers in on the materials you use?

DON: I usually use a 24 pound rag bond size 8½ x 11 for my roughs and some finishes. Many people use the 20 pound sheet, but the extra weight of the 24 allows me to use wash and avoid the paper wrinkling. For finishes I use 2-ply Aquabee with a vellum finish. Most of my finishes are either 9 x 12 or 11 x 14. My worked for CRACKED is usually 14 x 22 in format. I like a #107 Crow quill for inking and have been experimenting with ink lately. When I watercolor I use the Grumbacher buttons instead of the colors in a tube because the others always dry up on me before I've used them. For bright colors I use felt tips. Like most cartoonists, my materials are pretty basic.

CROUCH: Do you do anything in the way of advertising artwork?

DON: I did a series not too long ago for Bigelow Carpets that appeared in the NEW YORKER and other magazines but although it's an area I would enjoy working more in, I've never gotten around to actively pursuing advertising accounts.

CROUCH: Would you elaborate a bit on your work for CRACKED?

DON: I usually get the center spread in the middle of the magazine, not to be confused with a centerfold. I don't have the time to write the material I illustrate for CRACKED, but Bob Sproul just gives me the script and I have complete freedom in deciding how the cartoon illustration will be rendered. I have a lot of fun doing the drawings for CRACKED and occasionally you'll see I've slipped myself into the picture. I do the same in my magazine gags sometimes.

CROUCH: Are you an avid reader of syndicated comic strips?

DON: Actually I'm not except for B.C., THE WIZARD OF ID, and HAGAR THE HORRIBLE, which is terrific. Dik Browne did a caricature of Suzy a while ago that's just great. Also I sometimes read ANDY CAPP. However, I read every magazine cartoon I can find and can never get enough of them.

CROUCH: I think I should end by asking where you were when they were casting the new version of THREE MUSKETEERS — how long have you had that terrific goatee?

DON: I grew the moustache first when I toured Vietnam in 1966 and then in April 1972 grew the goatee which is more work to shave than no beard at all. I use a straight razor and think I'm going to keep the goatee because my brand new business cards show a caricature of me with it. ●

Phil Love

Here is another column by PHIL LOVE, former Feature Editor of THE WASHINGTON STAR, longtime writer of books and newspaper stories, and producer of the weekly column, LOVE ON LIFE, for the McNaught Syndicate. As you well know, Phil has an endless fund of stories about cartoonists, and it's our pleasure to share them with our readers.

LOVE TO ALL

Roy Crane's "Decline and Fall of the Comic Strip" (#20) set me to wondering how Bud Fisher would react to what is happening on today's comics pages.

Rube Goldberg used to tell a story about Bud's reaction to a space cut when he was a sports cartoonist for the San Francisco Chronicle. Bud's cartoons had been running six columns wide, and no one bothered to tell him his space had been cut to five columns.

Not until he finished several drawings did he get the word. Then he tore them in half, dropped them in a waste basket, and announced that he was quitting.

The head of the art department said he couldn't quit without giving two weeks notice. Bud said all right, he'd stay the two weeks — but he wouldn't draw a line.

Bud reported for work every day, sat around shooting the breeze and doing a bit of sketching for his own edification, but did nothing for the paper. On what was to have been his last day, the boss apologized and gave him two tickets to a prize fight. Bud then magnanimously agreed to do his cartoons for five-column reproduction instead of six.

It was after that, that Bud originated what was to become the "Mutt & Jeff" strip. I don't know how large it was in the beginning, but it was six columns wide and proportionately deep when, as a small boy, I started to read it in the Baltimore Sun. I have a Mutt & Jeff original that was drawn for six-column reproduction and it's huge in comparison with the strips turned out by today's cartoonists.

I could be mistaken, but I'm under the impression that the smallest Bud ever drew Mutt & Jeff was for five columns. By the time the strip got down to four columns, it was being done by Al Smith.

The question remains: How would Bud Fisher — and scores of other old-timers, for that matter — react to today's three-column strips?

HARRY HERSHFIELD, who has always been as quick to poke fun at himself as at anyone else, once told me why he was fired from his first job. It was in the art department of the Chicago Daily News.

"They gave me a photo to retouch and crop," he said. "It was a picture of an old-looking building that was leaning sideways and, of course, I straightened it up. I didn't know it was the Leaning Tower of Pisa."

That reminded me of an incident that occurred at the Washington Star. A local gambler — the journalistic term in those days was "sporting figure" or "police character" — had been gunned down and the only picture in our files showed him in his undershirt. Earl Heap, picture editor, gave it to Malcolm Major for retouching and cropping, then went to lunch.

By the time Earl returned, the next edition was out and he found, to his surprise, that the slain gambler was shown wearing a shirt and necktie.

"Where did you dig up this picture?" Earl asked Malcolm. "I thought the one in his undershirt was all we could find."

"It was, Mr. Heap," the artist answered. "But I thought it was undignified to picture a dead man that way. I painted a shirt and collar and tie on him."

For the next edition, Malcolm had to launder the photo and have a new cut made. He wasn't fired, however; he was only made to promise never to paint anything on any picture without consulting the picture editor or his assistant, Mike Lipscomb. And, to the best of my knowledge, he never did.

NOT THAT ANYTHING I've said had anything to do with drinking, but I'm reminded of the extremely talented woman artist who got a highly successful Sunday adventure comic going back in the 1940s. I bought it for the Washington Star. It was well motivated, fast paced and beautifully drawn, and I thought it would be around for a long time.

In less than a year, however, the artist missed her deadline and the Greater Buffalo Press had to print our Sunday comics section without her feature. There were more than 200 letters and phone calls from irate readers. I warned Joe Agnelli, manager of the Bell Syndicate, that if the lady failed to meet the deadline one more time, she was through. He assured me it would never happen again.

But it did — twice — and that was the end of the comic. Other papers also canceled; the lady and her feature were out of business.

A few months later, Harry Baker, manager of the Chicago Sun-Times Syndicate, called to say that he had taken over the comic and hoped I would "give it another chance."

"It had three chances," I said, "and as far as I'm concerned, three strikes are out. A continuity feature that can't make the paper every Sunday is worthless."

"The artist has a drinking problem," Harry said, "but I've got it whipped. I've given her a phony deadline, two months ahead of the real one; if she's a week or two late, it won't matter. Furthermore, I've hired a non-drinking assistant for her. If she goes on a toot, he'll take over and turn out the comic on time. I promise you that if you'll give her another chance, you'll never have to worry about her missing the boat."

Our readers were happy to see the feature back in the paper; dozens of them wrote in to say so, and another dozen or so phoned.

But, alas, the mats again failed to get to Buffalo on time; Walter Koessler delayed the press start as long as he could, then had to print without them. I got on the phone to Harry Baker. He was distraught.

"This woman had a fortune at her fingertips and guzzled it away," he said. "I was sure I had her problem solved when I hired a teetotaler as her assistant, but—"

"What went wrong?" I asked. "Did he quit?"

"No," was the answer. "She taught him to drink and they got to going on toots together."

This time, there was nearly 500 letters and phone calls.

AT THE END of my piece in the June, 1973, CARTOONIST PROfiles (#18), I mentioned "the little journal of culture and enlightenment I get out 'for the friends of the funnies' under the aegis of the Greater Buffalo Press." The mention was only nine lines long, but it brought an avalanche of mail requesting copies of the publication, and the end is not yet. Just today — six months after publication — GBP received another batch of queries, including one from South America.

If this is indicative of CP's pulling power — and I believe it is — advertisers should be standing in line at Jud Hurd's door. ●

A Syndicate Sales Director talks about 50 years in the business . . .

HARRY GILBURT

HARRY GILBURT, who was Vice-President and Director of Sales for the UNITED FEATURE SYNDICATE until his retirement in 1973, has been a good friend of your editor for a long time. Recently we asked Harry to give us some of his thoughts about his 50 years in the syndicate business. He expresses the hope that his remarks here may help some aspiring cartoonist along the way. Harry and his wife, Ruth, are now living in Cape Coral, Florida.

Fifty years (1923-'73) in the syndicate business can be a helluva long time or a very exciting experience so I'm happy to share my good fortune with you. The people, events and conflicting forces - such as wars, depression, economic shortages - and historic talents keep crossing my memory.

I had the pleasure of working with and for the immortal Ring Lardner, Ernest Hemingway, Kathleen Norris, Eleanor Roosevelt, Dorothy Dix, Pres. Harry S. Truman, George Ade, Montague Glass and hundreds of other greats. Bobby Jones kindly gave me his explicit instruction book which kindled my interest and love for golf. Ely Culbertson started me playing bridge and, more recently, I was able to foresee Ira G. Corn's great international contract bridge victories with his Aces.

I also had the thrill of knowing Bud Fisher and watching him work on Mutt & Jeff drawings. Truly a peer in his day. Fontaine Fox's TOONERVILLE FOLKS was pure delight because of his fine characterizations and humor. Sol Hess' THE NEBBS comic strip was skillfully invented and successfully syndicated for many years and I had a wonderful friend.

LI'L ABNER enjoyed possibly the biggest participation when Al Capp invited the public to draw horrible Lena, the Hyena for a cash prize. The syndicate was swamped with drawings from hundreds of thousands. This promotion also enabled me to meet Salvador Dali, one of the judges in the contest, who later did a weekly feature for us.

It was exciting working on great comic strips and cartoons with their authors - NANCY and Ernie Bushmiller, ABBIE an' SLATS and Raeburn Van Buren, THE CAPTAIN and THE KIDS by Rudy and John Dirks, GORDO and Gus Arriola, EMMY LOU (which was previously called Bobby Sox) and Marty Links, PIXIES and Jack Wohl, and many others.

Our biggest success, of course, is PEANUTS which started in 1950 with only nine newspaper subscribers. But we had great faith in Charles Schulz's virtuosity and masterful handling of unique humor, philosophy and endearing simplicity that attracted and eventually delighted almost everyone - internationally.

I helped select features for syndication and it was my responsibility getting them into a steadily increasing list of newspapers. Continuing promotion, contests, and most of all - inherent improvement helped to make many successful features. PEANUTS is now in over 1250 newspapers, has hundreds of commercial licenses, book publication, TV and stage rights have increased the feature's popularity and values.

Over the years, I learned that most great features had or have many, if not all of these 10 important ingredients which may be used as a yardstick for budding or languishing artists and authors for syndication:

1. ORIGINALITY. Strive for freshness of appeal. Each of us is different in many ways. Bring out unique qualities, in art and text and avoid imitation.

2. CREATE STRONG CHARACTERS. Make them likeable or hateful, or humorous, or adventurous - but never boring.

3. ANIMATE DRAWINGS. Make full use of available space for active, attractive art. How does the strip or panel look in actual newspaper size? In comparison to others?

4. EFFECTIVE STAGING. Do your characters stand out? Do you vary the strip panels? Is the background overwhelming? Are you overcrowding the panels?

5. AVOID CONFUSION. Use fewer

characters and less text. Sharpen your copy, humor and intent. Most readers won't take time to reread, or think back, so clarify.

6. STUDY COMPETITION. Are your efforts really better than other good comics. Most feature sales are replacements.

7. SUGGESTIONS AND CRITICISMS. Consider every comment. You may not agree all are constructive or valid but you may get a helpful tip. The editor of a small Kentucky newspaper suggested that NANCY be starred in the Fritzi Ritz strip and this was a successful turning point.

8. IMPROVE EACH RELEASE. Don't coast after the early strips are accepted. Many editors wait months before deciding — and not necessarily after reading first samples. Peanuts is better each month, each year, than previously.

9. COOPERATION. Work with the syndicate toward continuing improvement. Take advantage of their counsel, experience and sizeable investment in your future.

10. OPPORTUNITY. The above suggestions may sound difficult, or impossible, but they are important for an unlimited success along many avenues when based upon a popular newspaper feature, so keep at it. George McManus, creator of BRINGING UP FATHER, had 5 failures before introducing Jiggs and Maggie, and they are outliving him.

Newspaper business is a great challenge and features are very important in attracting and holding readership. Even mediocre comics outlast the most important news stories and there was never a better time to come up with the next great strip or panel.

I've moved to a fine, new community, Cape Coral, Fla. The local weekly Cape Coral Breeze was started in 1961, now has 9,000 circulation, and I'll bet you can't buy it for a million dollars. The Jan. 24 issue had 104 ad-filled pages and the Breeze is considering new features. So, good luck. ●

Harry Gilburt accepts Charles Schulz' 1964 NCS REUBEN Award (Cartoonist of the Year) from Rube Goldberg. In background (L to R) are NEA Editorial Cartoonist Bill Crawford, Bill (Smokey Stover) Holman, Book Illustrator and Advertising Artist Harry Devlin, Editorial Cartoonist and Comic Strip Artist Dick Hodgins, Jr., Al (Mutt & Jeff) Smith, and N.Y. News Editorial Cartoonist Warren King.

THE SUNDAY COLOR COMICS were Born in America

The world's first complete Sunday Color Comics section was published in New York in 1896.

THE GREATER BUFFALO PRESS prints the Sunday Comic Sections for about 400 different newspapers each week so we asked Peter A. Vogt of that organization, and a longtime friend of CARTOONIST PROfiles, to tell our readers something of their operations. Following are some of his comments. As many of you know, Greater Buffalo also produces THE PRESS, a very informative publication about the comics, edited by PHIL LOVE, and enlivened by much art work by Lenord Bethel. On several occasions Phil has invited our readers to add their names to the mailing list for THE PRESS.

When an individual newspaper arranges for Greater Buffalo Press to print its Sunday Funnies, the newspaper furnishes us with a layout each week, showing what feature goes on what page, and in combination with what advertising. We receive the proper 4-color mats for each of the comics that are going to be included in the section, from the syndicates which handle the various features involved. Of course the newspaper, previously, has made arrangements with the various syndicates, as far as contracting for the different comics is concerned. These mats we receive have been pulled off the original engravings which the syndicates have had made from the cartoonists' art work. We add special register marks to them to facilitate registering the 4 colors on our printing presses. The mats are then molded to stereotype metal, and then faced with nickel to make them wear for a long time—over 1,000,000 impressions. The color stereos are proofed on a special press to see that everything is printing as it should, and that nothing has been routed off. The plates then move to our press room and the comics are printed.

We have several printing plants—Greater Canada Color is in Stevensville, Ontario, Greater Buffalo Press in Buffalo, Great Lakes Color Printing in Dunkirk, New York, International Color Printing in Wilkes Barre, Pennsylvania, Dixie Color Printing in Sylacauga, Alabama, and Southwest Color Printing in Lufkin, Texas.

The syndicates' mats, and all advertising material must be in our hands 28 calendar days in advance of the newspaper's deadline. We go to press about 3 weeks in advance of the dateline, and the comic sections are at the newspaper's dock about 10 days to 2 weeks in advance of the newspaper's dateline.

By a unique press arrangement, it's possible for us to make special advertising preprint sections to print along with the comics, and have the two come

out as a single entity at the folder end of the press. This saves stuffing at the newspaper and means that the advertiser is virtually assured of delivery because his section is in with the comics. People like Sears and Woolworth are frequent users of this advertising technique. Some of the papers we print for, such as those in Bermuda or Alaska, require extra time for delivery. We used to print a lot of comics in Cuba—we do print in several languages including Spanish, and French, as well as English.

In some cases it's uneconomical for a newspaper to have one of these special make-ready and press runs. So that two of the syndicates — NEA (A division of Scripps), and King Features (A division of Hearst), make available to them stock comic sections on which the newspaper simply has its name printed on Page 1.

National Advertising in the Funnies is generally solicited by two special organizations—one is Metropolitan Sunday Newspapers (Metro), which is cooperatively owned by newspapers, and the other is Puck, which is owned by Hearst. I believe that you're planning on including some conversations with the Metro people in another issue of CARTOONIST PROfiles. Both of these organizations generally sell national advertising in groups of papers let's say a group of 3 major metropolitan papers, a group of 7, a group of 10, etc. By buying his national advertising in Sunday comic sections in 'group' form, the advertiser often realizes a saving and a convenience in billing. And these comics advertising organizations will assist the advertiser in the making of color plates and in distributing the mats to us, and they perform a real service in this regard. Greater Buffalo Press annually produces a comic rate book, showing the national and local rates for various size comic ads for each of the newspapers in the U.S. and Canada which have a color comic section—whether we print it, or they print it themselves, or someone else prints it.

There are some interesting wrinkles in comic advertising. For instance, we can apply an Ad-A-Card, a specially-designed postcard at press speeds, or an envelope. These are often used by film companies, retailers, etc. In the past we've inserted paper toweling as samples for advertisers. As most of you know, there's an extremely wide readership of the comics, and they are one of the best read parts of the paper by both men and women. Comics advertising has been very successful for those who have used it. J.C. Penney ran probably the largest comics promotion that was ever undertaken this last Christmas when they ran two full pages of comics ads featuring toys, in a list of over 100 newspapers. I understand it was fabulously successful.

We used to put about 99% of our press time on comics but that has dropped to 70%, with the balance now going to commercial work. We do flyers for major chains and department stores who find that this color advertising has been most beneficial. We were the first people to print MAD magazine. We also printed SUPERMAN and THE SPIRIT in the early days. In this connection I'm sure that the comic book fans would die 1000 deaths to hear that we had copies of most of these early magazines up in an ante-room here until 5 years ago, and then we threw them *all* out! Nowadays we do some custom-made comics for the U.S. Information Service with whom we have a contract, and coloring books for 'Stuckys' roadside stands, and 'Big Boy' hamburger stands.

We're experimenting with a new printing plate that promises to give the comics even greater clarity than in the past. They're made in Germany and in Japan and both perform like original engravings. They are coated with a light-sensitive material, exposed through a negative, washed out with either alcohol or water, and hardened. The resulting thin membrane, with either a steel or aluminum back, is fixed to the printing press and the results are superior—it's just like printing from an original engraving, as I mentioned a moment ago. We've run 100-line screens and they don't fill in.

We print comics for about 400 newspapers, and ship them every week. We make all our own printing ink, and we have an engraving plant that makes comics separations, as well as commercial ones.

I'd like to say too that we're very proud of the durable association we've had with both the newspapers and the comics—this is really something in these days of change! ●

The Birmingham News

BROOKS THE BIRMINGHAM NEWS

Photos by Charles Brooks, Jr.

CHARLES BROOKS

CHARLES BROOKS, the Editorial Cartoonist of The Birmingham (Ala.) News, is a Past-President of each of three different professional societies The Association of American Editorial Cartoonists, The Alabama Chapter of Sigma Delta Chi, and The Birmingham Press Club.

Charles and his wife, Virginia, have a daughter Barbara (Mrs. Mike Hynds) and a son, Charles, Jr. Barbara and her husband have two little girls—Lisa 8, and Kathy 6. Charles, Jr. teaches German at The University of North Carolina at Chapel Hill, having got his Masters Degree in the language at a university in Germany. While there he met an Indonesian girl, Lie Shia, who later became his wife.

The Brooks family like to sail, and Charles and his son are enthusiastic about tennis.

Q: In 1973 you edited the book 'BEST EDITORIAL CARTOONS OF 1972', A Pictorial History of the Year, and we understand that this is now going to be an annual volume. How did this very important and interesting project get started?

A: Well, in 1970 Dr. Calhoun called me from New Orleans about my illustrating a book of political quotes that his brother, a former newspaper man, was getting together. And several times after our first conversation, I mentioned to him that I would also like to see an annual book of the best editorial cartoons of the year. After all, Lawrence Lariar has been editing a book of the best magazine cartoons of the year for a very long time. Then, early in 1972 Dr. Calhoun wondered if I'd be willing to get such a volume together and I readily agreed. I brought the matter before the 1972 Convention of the Association of American Editorial Cartoonists in Washington and they suggested that I go forward with the project.

As the first step, I wrote letters to all the editorial cartoonists I could think of in the U.S. and in Canada, and asked that they each send 5 of their best cartoons to me. When finally published early in 1973 the book included 400 cartoons by 110 of the leading editorial cartoonists. Choosing the best out of the huge number these men sent me was really a formidable task, and of course the best is always relative and the choice necessarily subjective. In the process of selection some deserving cartoons no doubt escaped my attention. And some others, perhaps of equal merit, were omitted because of requirements of subject and space. Scott Long, the editorial cartoonist of the Minneapolis Tribune did an excellent job in describing exactly what the editorial cartoon is—and what it's meant to be. Fortunately, the book has attracted enough attention so that I've had letters from some editorial men who weren't included in 'Best of '72', and who want to be included in '73. We want to touch all bases in these yearly books, and to include as wide a range of views as possible, in order to reflect the thoughts of the entire country.

The books are being published by the Pelican Publishing Company in Gretna, Louisiana.

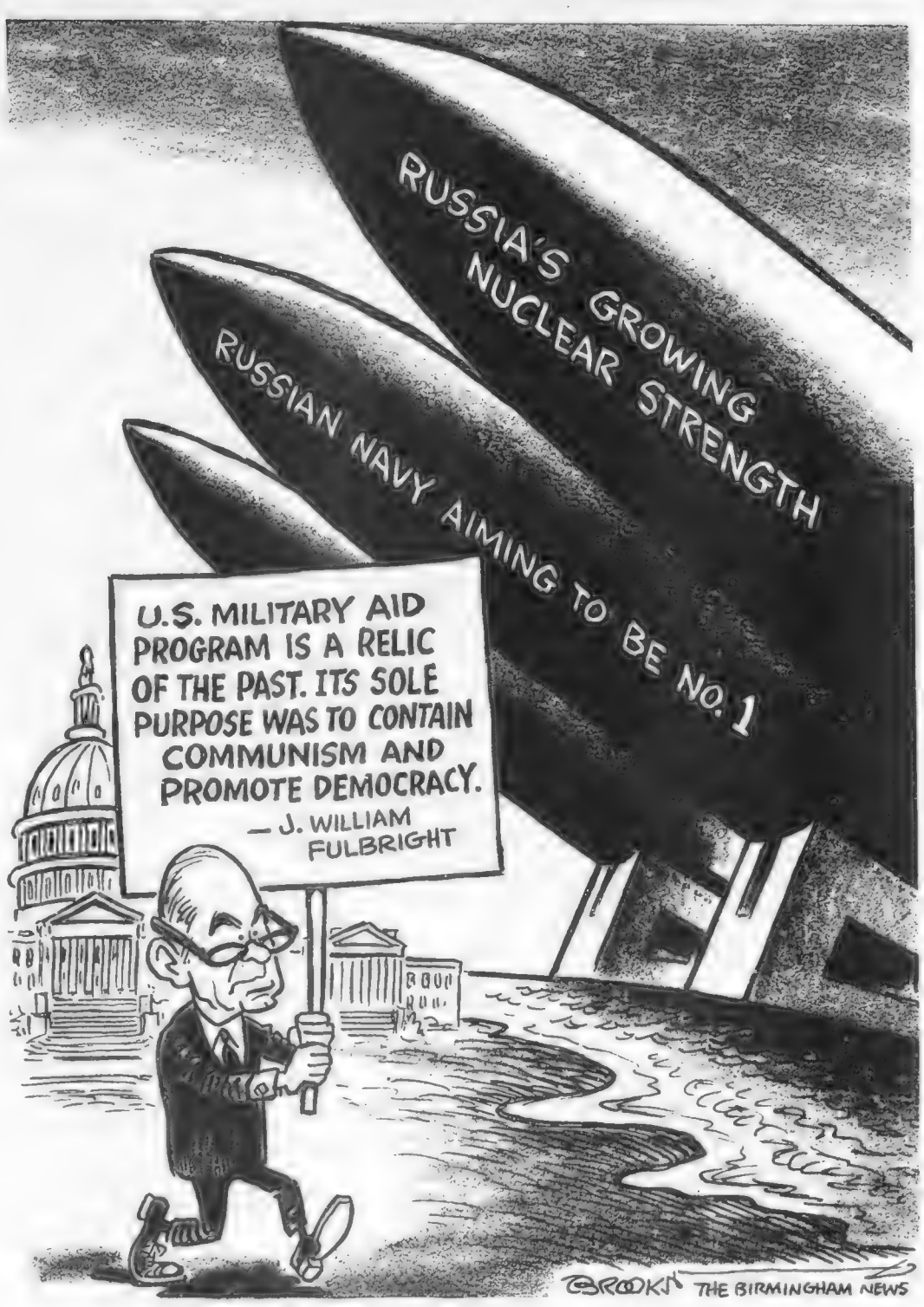
Q: How did you get into our business?

A: I was born in Andalusia, Alabama, and had dreamed of attending the Chicago Academy of Fine Arts where so many cartoonists had studied. I finally realized that dream and I guess the fact that Vaughn Shoemaker came over from his drawing board at The Chicago Daily News to spend 45 minutes with us cartoon students each Tuesday afternoon at the school, was what convinced me that my ultimate ambition was to be an editorial cartoonist. I learned more about editorial cartooning from 'Shoes' during that very brief period each week than I did from all the other cartoon teachers put together. I think that 'Life Drawing' was next in importance as far as I was concerned. Incidentally, Barbara Hale, who became Perry Mason's Girl Friday on the long-running TV series, was one of my schoolmates at the Academy, as was one of famed editorial cartoonist Carey Orr's daughters. I should tell you that a flip of a coin one evening while I was at the Academy resulted in my meeting Virginia, the girl I later married. On this particular night I had intended to go to Soldiers Field to hear Wendell Wilkie who was running for the Presidency that year. But a friend stopped by and invited my roommate and me to a church social and dance on the northwest side of Chicago. I still wanted to hear Wilkie so we flipped a coin and I lost. So we went to the social, I met Virginia, who had a part in a play which was performed that evening, I danced with her, was immediately taken with her, and eventually we were married. In my home town I had concentrated on sports cartoons for the school paper, as so many cartoonists have done, and in 1939 I entered Birmingham-Southern College where I studied art under the director of the editorial art department of The Birmingham News. I had the opportunity of meeting editorial cartoonist Hubert Harper, learned a little about how he worked, and I guess this experience, added to the inspiration I had received from Shoemaker, started me on the road to editorial cartooning rather than some other form of art. Of course I'd always been interested in politics and in doing all the reading of newspapers I possibly could.

I spent some 3½ years in the Army, was commissioned at Ft. Belvoir, Virginia, was in the D-Day operation in France, in the Battle of the Bulge, and considered myself lucky that I didn't get a scratch, although I was in and around quite a bit of the action.

I had a few cartoons in the European edition of Stars & Stripes but found that being an officer prevented my getting on the staff.

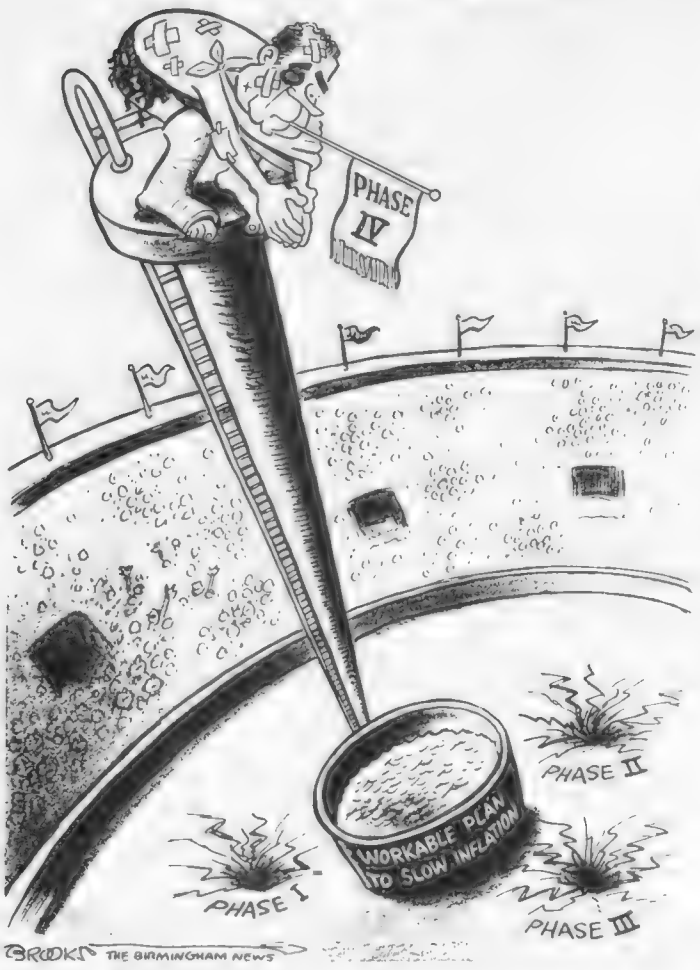
Back in the U.S. in 1945 I took an interest in comic strips, because of the possible money angle, but didn't make any headway with a couple of them which I tried to sell in Chicago and in New York. I did work for a gag syndicate for a while and then, late in 1948 came back to Alabama. The morning paper had an editorial cartoonist, but The News, with a bigger circulation, had none. I suggested to the managing editor of The News that this situation ought to be remedied, and, fortunately, he decided to hire me on the spot.


THE LATEST THOUGHTS OF NEARSIGHTED McGOO
RUSSIA'S GROWING NUCLEAR STRENGTH
RUSSIAN NAVY AIMING TO BE NO. 1
U.S. MILITARY AID PROGRAM IS A RELIC OF THE PAST. ITS SOLE PURPOSE WAS TO CONTAIN COMMUNISM AND PROMOTE DEMOCRACY.
— J. WILLIAM FULBRIGHT
BROOKS THE BIRMINGHAM NEWS

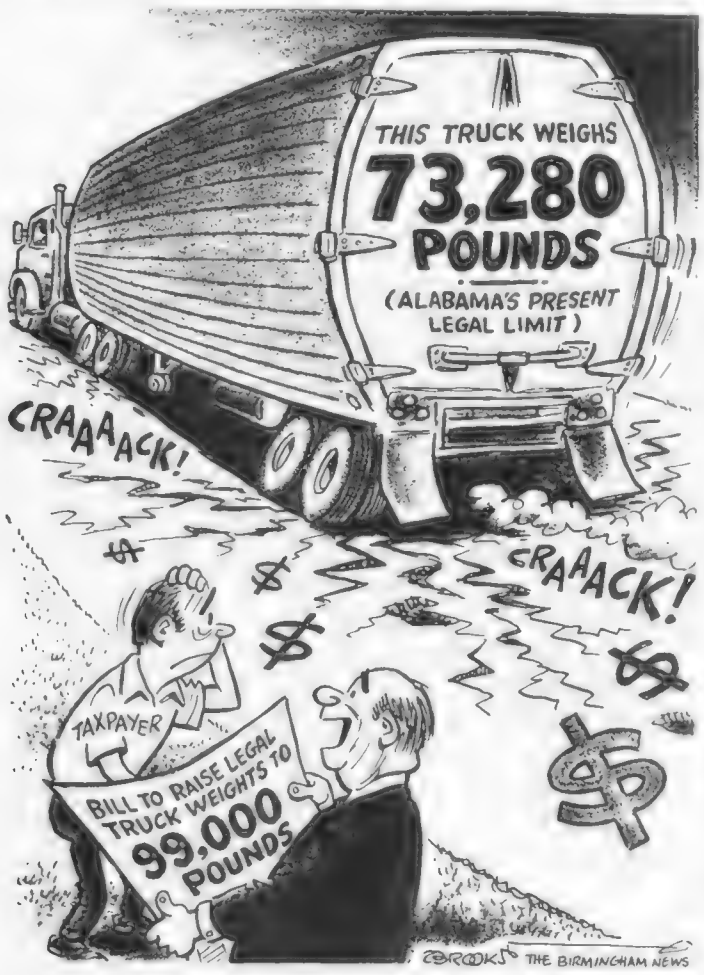
Q: I understand you've had some good success with making portraits of criminal fugitives, working only from descriptions given you by witnesses to a crime, and that these drawings have resulted in several apprehensions. Is that right?

A: Well, after some witnesses to a bank holdup here gave me some descriptions of the robber, I made a sketch of what he might look like. It was sent around the country by the FBI, the man was recognized from the drawing and he was brought back here from Texas to stand trial. Then in 1959 we had some

AND NOW FOR ANOTHER DRUM ROLL

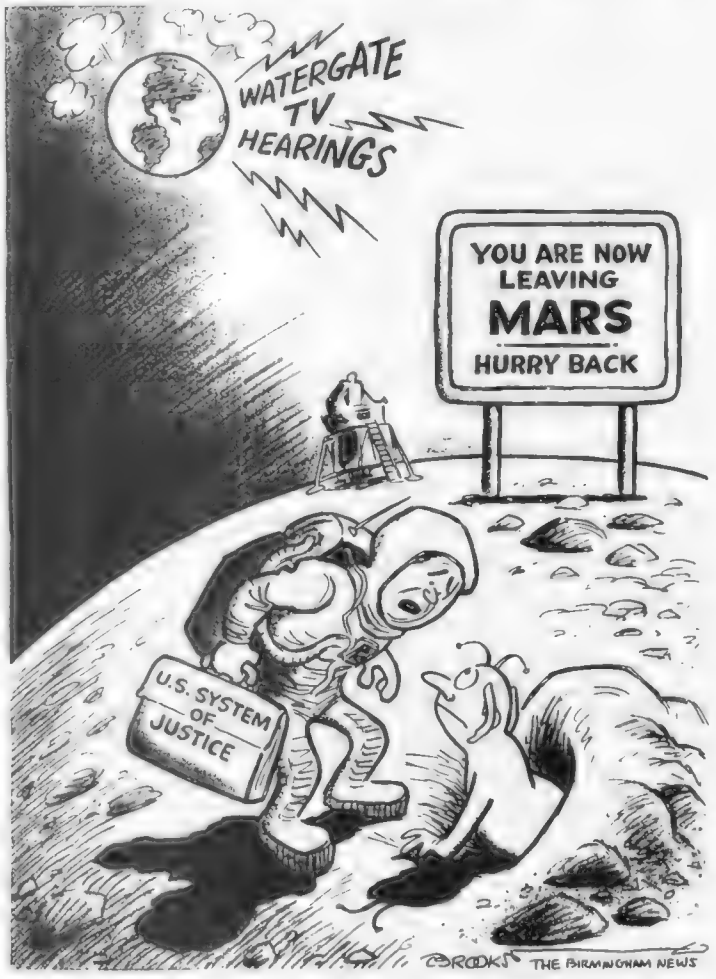


"OH, WELL ... WHAT'S A LITTLE HIGHWAY REPAIR NOW AND THEN?"



HOW ABOUT THE LAWN?

"PARDON ME, BUT I'M LOOKING FOR PROSPECTIVE JURORS WHO HAVEN'T BEEN WATCHING TV — TO INSURE FAIR TRIALS FOR SOME WATERGATE FIGURES..."



BEST EDITORIAL CARTOONS OF 1972

A Pictorial History of the Year

Edited by

CHARLES BROOKS

Foreword by Scott Long

This 144-page book is available at $7.95 from Charles Brooks, The Birmingham News, 2200 Fourth Avenue North, Birmingham, Ala. 35202.

torso murders around Birmingham, and I made reconstruction drawings, using only photos, taken from several angles, of what little remained of the mutilated bodies. A factory worker who saw my drawing was sure that one of the victims was a man who had worked next to him.

Q: Would you tell us some of your thoughts about what the editorial cartoon should be?

A: For one thing, I like to do a cartoon on a subject that people are talking and thinking about. When you do a cartoon with that in mind, I've found that the readers who see it think it's really a better cartoon than it is, simply because they'd been thinking along those lines themselves. You'll have telephone calls and letters for a few days because you've hit just when their minds were already focused on the subject you drew.

I think the editorial cartoon should always be drawn in a funny, humorous, cartoon-y style. Paul Conrad did a great service when he achieved the heights he did with the uniquely funny style that he has, and when he brought into vogue again the long shoes, the funny noses and the sort-of Laurel & Hardy and Chaplin types—always depending so much on the comic situation. For a

Charles, Lisa, father-in-law Leonard Matson, Virginia, Kathy, and Lie Shia in the family's 19-foot sailboat.

while there it looked as though some editorial cartoonists were going to go too far toward the *straight* drawing style. My own opinion is that the straight style isn't the best for an editorial cartoon because I don't want my cartoon to look too much like a photo that has been redrawn.

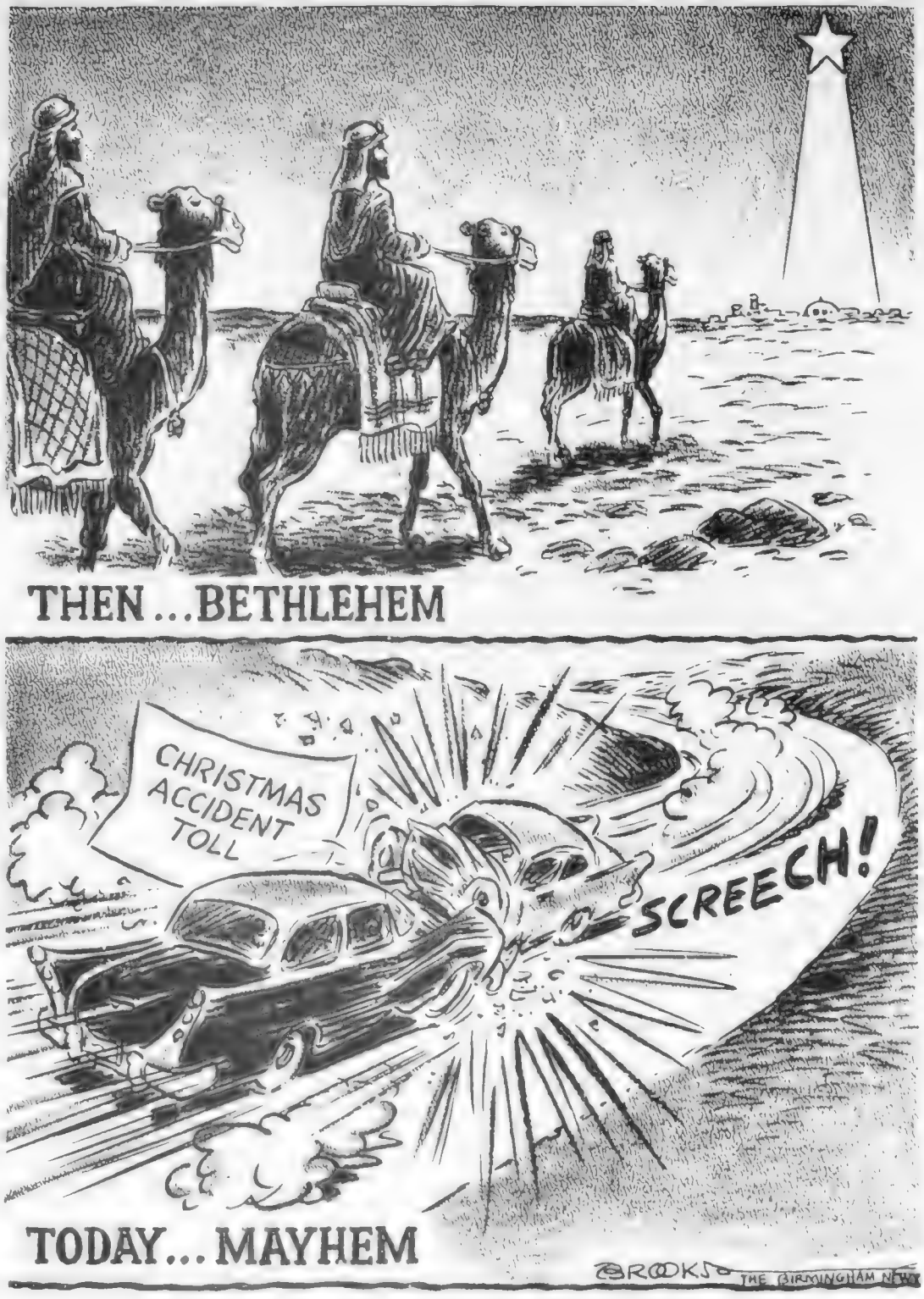
Back in the late 40's and early 50's I drew my cartoons the 3-column size, wider than they were deep, similar to the shape that Jeff MacNelly, Mike Peters, Don Wright and others use today. But I finally decided I'd prefer the 2-column size with more depth than width.

I try to vary the subjects of my cartoons during the week and not to beat one thing into the ground as some cartoonists have done. If I hit hard for a couple of days, I try to come back the next day with something light and humorous on a different subject.

The editorial cartoon is an illustrated hyperbole—it's an exaggeration for effect and so whatever I'm drawing I certainly use exaggeration in getting my ideas across.

People may call and suggest ideas to me but I can work much better from scratch. I don't have an editor even remotely suggesting to me ideas or the general areas I should cartoon in. This is left strictly up to me. The Editor of our editorial page, along with the Managing Editor, agreed, some years back, that the best thing for the paper would be for the cartoon to stand completely alone, and not have anything to do with the editorials on the page in so far as planning it that way was concerned. If the lead editorial says the same thing as the cartoon, it is strictly a coincidence. I do the cartoon in my office and then check it over later with the editor of the editorial page. My cartoon on a subject will often be the only thing on the page on that subject.

For many years I have been a member of the policy-making board of the Birmingham News. When it's time to decide which political candidate to come out for, etc., the Editorial Page Editor and his assistant, an editorial writer, the Vice-President and General Manager, the Vice-President and Assistant to the Publisher, the Managing Editor, and myself meet with the Publisher, C.B. Hanson, in his office. We're each asked our views and opinions and an actual vote is taken. By that I mean the Publisher will ask around the room, asking each his views, and we arrive at a mutually agreed-on stand. For instance, when Senator Sparkman and former Postmaster Red Blount were both seeking the Senate seat, each of these men came in (on separate days) to Major Hanson's office and we threw



The widely distributed pre-Christmas cartoon which Charles refers to in this interview.

questions at them for about two hours. After talking with both *at length*, we thrashed out *which* we should support. I'm delighted that I'm always included in such decisions.

The Christmas accident toll cartoon you're including here was one of the most widely reprinted of all my cartoons. The head of the Texas Rangers arranged to have it reprinted in a great many dailies and weeklies before Christmas and the Rangers gave just this cartoon out to motorists at various check-points on the highways. Following this I had letters from the Governor of Texas and the Director of Public Safety, telling me that the death toll had been cut and that they were sure many lives had been saved as a result of this cartoon use.

However, of all I've ever done, the cartoon I did at the time of the death of Walt Disney was probably reprinted the most. And I remember reading in CARTOONIST PROfiles that Bob Howie of The Jackson News had the same experience. ●

Stan Drake in Spain . . .

Here is another letter from STAN DRAKE, who draws the very popular JULIET JONES strip for KING FEATURES. In December of 1972 Stan decided to go to Spain to live and work for several years and shortly after that we printed the first letter from him. In this letter he details much information about life and work in that country — information which will be extremely helpful for any cartoonist contemplating a similar trip.

TORREMOLINOS, SPAIN

About a year ago I wrote you in glowing anticipation upon my arrival in Torremolinos, Spain. Lots of Vino Tinto later I am writing you again. This doesn't say much for my correspondence but there is probably more to explain at this point ... about Spain.

I'm not exactly glowing for the same reasons now but that's a subjective condition and should not imply the negative to others wanting to experiment with this way of life.

"Gloryoski, Zero," it's the Tinto and the Blanco — the red and the white for all meals and in-between. I never liked wine before I reached these shores but I have the feeling Juliet Jones will soon look like it was inked in with a toothbrush if I don't change my evil ways!

Your recent letter asked me to detail the experiences, good or bad, of a cartoonist working in Iberia. This sounds reasonable at first but if I were to do it well, it would take 3 issues of your great magazine, and you'd lose your readership. Oh well, I'm a sucker for compliments, Jud — so if you'll pardon me while I refill my glass, I'll try to answer your questions.

Getting into a routine is no problem because having a daily set and a Sunday page to do every week gives one a routine whether one wants it or not. I had to go out and get a drawing board before I bought food for the house.

Problem #1: A good-sized drawing board. Where are they? Where, in fact, is an art store? I found a stationery-type place and they came up with a drafting table for about 3500 pesetas ($60.00) but it would take 3 weeks to get it from Madrid. I'm not really great at working on bread boards on my lap so I had to look further. I needed sandals for my feet (hang in there — this is important!) and was told about a little place in a town 10 miles down towards Gibraltar where a guy made super hand-fashioned sandals. Speaking to him I noticed he was working on a classy-looking drawing board and I asked where he had gotten it. He *makes* them! In two days I had my own private table — and for $30, signor! This isn't your basic shopping routine, I know but I was lucky.

I guess most things can be gotten here, but no one has it at the moment, it seems. "Patience is a virtue" was coined by a tourist in Spain ... believe me! Supplies for professional artists are hard to find. Everything is geared to the artsy-craftsy stuff. This whole area is nothing but tourism and I suppose they have a point. How many people are going to walk in and ask for a dozen Gillott #290 pen points, a quart of Pelikan ink, 20 sheets of 2-ply plate-finish paper and 10 mailing tubes?

I did eventually find the basic ingredients. There's a paper I'm using now called Guarro. It has a pretty good surface and is in-between a 1-ply and 2-ply weight. I got it in a drug store (Farmacia). Over in one corner I noticed some art supplies — a stack of colored papers and lots of little watercolor sets, etc. The paper was a real find, but miracle upon miracle, when I asked for pen points he presented me with a little white box marked 'Gillott' and shrugged, as if to say, "sorry, this is all we have." An entire gross of #290 points!! I was speechless (if you can imagine that, Jud!) MAN, that was a great day! I immediately purchased everything he had and left to celebrate, of course.

There are no picture files anywhere. There is no masking tape like the Scotch brand we all use. Black India ink comes in tiny little bottles about ½ the size of the familiar Higgins ink bottle. It is called Pelikan Tinta China. I simply bought a dozen bottles and poured it all into a larger container.

Mailing tubes must be purchased from a street-corner guy selling bullfight

The Heart of Juliet Jones ® **By Stan Drake**

EVE AND A GROUP OF MODELS, PLUS PHOTOGRAPHER EARL DELMONICO, ARE IN SPAIN TO MAKE FASHION SPREADS FOR "VENUS" MAGAZINE...
GOOD MORNING, SPAIN!... OH...
NO PLACE COULD BE THIS PERFECT!
NO SIGN OF MY MYSTERY GARDENER, JULIO... AND THAT MAKES ME WHAT? SAD? HAPPY? GRATEFUL? CURIOUS?... CURIOUS, I GUESS.
1-22
Later...
WHAT A STRANGE LOOKING PLACE! AND WHAT'S IT DOING HERE IN THE MIDDLE OF NOWHERE?

NOW, WHAT IN THE WORLD COULD THIS PLACE BE—OUT HERE IN THE MIDDLE OF NOWHERE? MUST BE...
...A... OH— NO!
I—IF I MOVE... HE COULD COME AT ME... IF I DON'T MOVE.. HE C-COULD COME AT ME ANYWAY... WHAT'LL I DO!??
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1-23

posters upon which he prints your own name, making it look like you were on the same program with Manolete! He asks 25 pesetas apiece (about 50¢) and that takes care of that.

Enclosed you will find a printed declaration I paste on the outside of all stuff sent to America. There's something about art coming in from a foreign country — I'm not clear about the details but this affidavit allows for quick passage through customs if that were to be a problem.

Living conditions can be anything you want or can afford. I have a small villa just 30 yards from the beach outside the town of Torremolinos. It is not centrally heated and during the winter months it can get very brisk. Nothing, or virtually nothing, is centrally heated here. Some of the large hotels are, of course, but everyone uses little gas space-heaters called Bombonas. My place is priced about average — 15000 pesetas a month which comes to $260. There are much less expensive places farther away from town and the beaches ... same conditions that prevail at any resort area.

Tom Shoemaker, my buddy who helps with the strip, lives in a mountain town called Mijas. There he sits in a splendid villa complete with swimming pool for $140 a month. Wanna get classy? Down in Marbella, for instance, at the yacht harbor one has only to inquire and is told there are limited facilities but they will let one go for $1000 a month. You should see *those* places! Models, which I use occasionally (of the female variety) are no problem. There are so many good-looking girls everywhere — mostly foreign — but speaking 3 languages and responding to a $10 fee with such alacrity that I don't worry about this.

It's peculiar — for some reason the French girls look French — the Dutch girls look Dutch — Germans look German — and there's no way to mistake an American girl. They look away when you say "Hi". Undoubtedly I'm not the first to recognize this 'National' look about people but it surprised me that I'm almost never wrong. In trying to make this information of some real value to your readers, Jud, I guess I must sum up the total experience as best I can so as to answer questions others may have if contemplating a move in this direction. The weather is 90% perfect all the time. $105 a month will get you a small rental car (on a yearly basis). This includes all insurance and repairs.

A F F I D A V I T

AMERICAN ARTIST TEMPORARILY ABROAD

I, STANLEY A. DRAKE, do hereby declare that I am a citizen of the United States of America, and by profession an artist; that my place of residence in the United States is 34 Atlantic Avenue, Lynbrook, L.I., New York; that I departed from the United States on or about December 20, 1972, to take up my temporary residence in Malaga, Spain, and that I have not given up, and that it is not my intention to give up, my residence in the United States, and I intend to return ultimately to the United States. I further declare that the newspaper strips entitled "JULIET JONES," described in the invoice herewith, were produced by me during my residence abroad in Malaga, Spain, during the year 197_.

Date ----------

Signed----------

ATTENTION: CUSTOMS EXAMINER

Please pass free of duty under Customs letter 531.24-5/209, from the Treasury Department, Washington, D.C. dated November 14, 1938 and address to the Collector of Customs, excerpt of which follows:

> ".....Fashion and newspaper strip drawings, which are classified as works of art and which are produced by an American artist temporarily abroad therefore as classified under Paragraph 1810 of the Tariff Act....."

P-PLEASE... SOMEBODY HELP ME!!
DO NOT MOVE, SEÑORITA!!
JULIO!! WHAT'LL I DO??
WHEN I HAVE ATTRACTED THE BULL, YOU WALK SLOWLY AT FIRST TOWARD THE GATE... THEN...
© King Features Syndicate, Inc., 1973. World rights reserved.
1-24
RUN! START NOW, PLEASE!
GRATEFULLY!!
ARE YOU SAFE, SEÑORITA?
IN TWO SECONDS... I WILL BE... IF I DON'T PASS OUT... BEFORE I REACH THE GATE!!
NOW!!
© King Features Syndicate, Inc., 1973. World rights reserved.
JULIO!! YOU'LL GET HURT— RUN!!
AT THE MOMENT, RUNNING WOULD BE UNWISE. TORO WOULD RESENT IT.
1-25
JULIO!! BE CAREFUL!! WOW!! THAT WAS REAL CLOSE!!
I AM TRYING TO MOVE TOWARD THE ENTRANCE, SEÑORITA... WHEN I ARRIVE THERE... OPEN THE GATE BRIEFLY...
JULIO... ooo IT'S OPEN!!
1-26
DONE!!
.... JULIO!! DON'T PASS OUT NOW!! IT'S ALL OVER!!
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A good villa — say $200 a month.

Maids get about a dollar an hour.

Bus service is fantastic — the best in the world — one every 5 minutes. People of Spain are friendly — smile a lot — and try to help. No language but English is necessary in Torremolinos but if one goes inland, Spanish is a must. June, July and August the crowds are awesome. Best times to be here are the months of April, May, September and October. November is also good.

There are no movies in English except one little place which does show an English-speaking flick once every week stuff like Lassie and Flipper. TV is Spanish and there is only one channel — black and white.

The meat here is O.K. but nothing to compare with the States. There are no bowling alleys or golf driving ranges. There are golf courses and the greens fees range from $4 to $12. Golf is not cheap but caddies are $3 a round.

There are thousands of bars and restaurants — night life is better than day life. The beaches are fine — the water is not cold. There are bullfights and lots of discotheques, flamenco dancing shows and many pageants. All the gas you want, 24 hours a day in Spain!

Portugal is a half-day drive — Africa, Tangiers, and the Casbah are only an hour by boat.

Mail takes 5 or 6 days to reach the States and a 5-minute phone call will cost about $30.

For you single guys, you absolutely will not believe how quickly you will become temporarily un-single.

Working amid all this can be a bit more perplexing than that quiet place of yours in the foothills of southern Connecticut but if you want to jazz up the batteries — O.K., Jud ... I'm sure this is incomplete but I'm 3 weeks behind on the schedule so I'll say 'adios'.

Best — Stan. ●

Gahan Wilson SUNDAY COMICS

GAHAN WILSON fans, who have followed his work avidly in the pages of Playboy, The National Lampoon, and other magazines, will be delighted to learn that GAHAN WILSON SUNDAY COMICS, making their debut on March 3, will bring this noted cartoonist to the newspaper comics field for the first time. We're pleased to bring our readers some very interesting thoughts about the new feature from Dennis R. Allen, the President of THE REGISTER AND TRIBUNE SYNDICATE, INC. which will be distributing it. In addition, Gahan Wilson tells us about his enthusiasm in tackling an area of cartooning which is new for him.

Comments from Dennis Allen—

We took a look at the Sunday comic material and market in 1973, Jud, and decided we wanted to start a new Sunday comic unlike any others being published. We wanted to appeal to an audience which perhaps is not interested in the Sunday comics as they presently stand.

After studying the work of several successful cartoonists in the magazines we felt that Gahan Wilson had perhaps the best talent and following to produce such a feature.

Gahan Wilson has been enormously successful in magazines and we felt this same success could be translated to newspapers. We gave Gahan no directions or instructions, but simply

The Gahan Wilsons

Photo Courtesy of BOSTON Magazine

suggested to him that he produce a Sunday comic as he would like to do it. Both Gahan and I were disappointed in the first material he produced inasmuch as he tried to conform to today's Sunday comic style and format.

Gahan works best with individual gags and he went back to the drawing board to produce the Sunday comic we are now releasing. He is a master with color and for that reason it was his decision to begin with a Sunday comic only. We may, sometime in the future, bring it out daily. But, for the time being, both of us are content to stay in the Sunday field.

The initial response to our sales efforts across the country has been quite heartening. We knew we were breaking new ground and we knew we would have some resistance to Gahan's work simply because it is extreme and unlike anything being produced for newspapers today. Many editors, realizing Gahan's success in Playboy and other magazines, decided that his feature would be good for their Sunday comics. I have had people tell me, and I'm speaking of people who *do not* buy newspaper features, that they definitely would *begin* to read Sunday comics if Gahan's work appeared in their local newspapers.

The intent of this new comic, Jud, is a revitalization process to bring today's most successful humor to the Sunday comics. Comic strips have always been reflections of the present culture, and I think Gahan's work is as close to an accurate reflection of today's culture as any cartoonist in the field.

The initial sales response has been absolutely tremendous and now only time will tell what the reader reaction is. We feel it will rise to the top in readership surveys and we are looking forward to the end of the first year of publication when we have an actual report on responses to evaluate.

We, at The Register and Tribune Syndicate, feel it is important to innovate and to develop products for newspapers which will continue to build strong readership for newspapers. Gahan Wilson's work is a direct outgrowth of this philosophy. You'll have to agree, Jud, that this comic is not imitative of anything else being published today. So many of today's comic strips are simply imitators of present and previous success stories. We want to be known as the syndicate that blazes the creative trail, thus *establishing* patterns and trends.

With a tightening of the belt by many newspapers with regard to their features, (and comics specifically), we feel we would fight a losing battle if we were to follow trends and come in with imitative products.

My good friend John McMeel, of Universal Press Syndicate, took a giant step when he introduced "Doonesbury." This comic strip met tremendous resistance at first, and I know the struggle was difficult and sometimes discouraging for John when he first sold Gary Trudeau. But you can see what has happened since that time. Other syndicates jumped on the bandwagon and tried to bring out strips which had, in their opinions, the same appeal. Obviously, these have not been as successful as "Doonesbury."

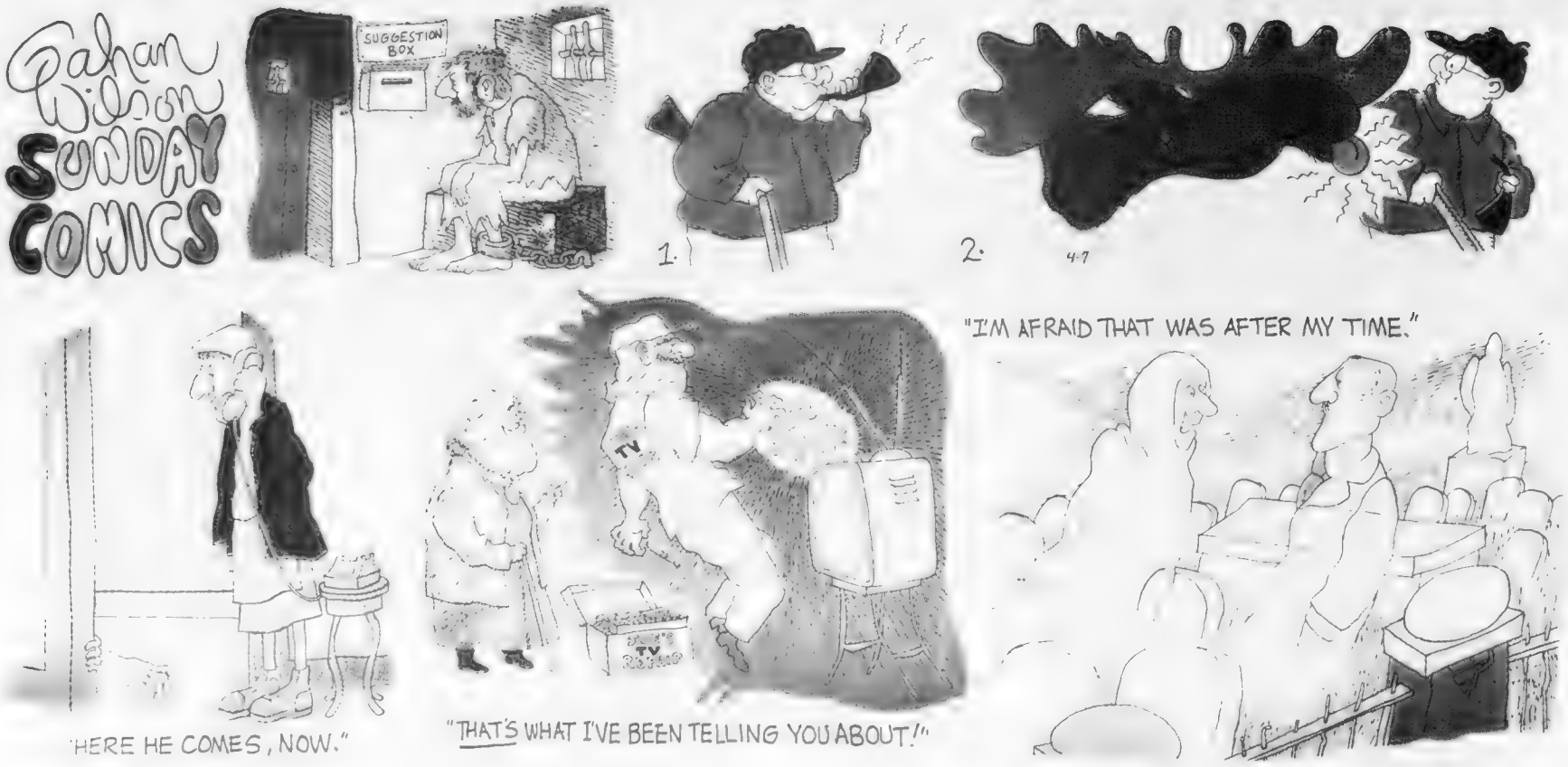
Gahan is one of the most professional cartoonists I have ever had the opportunity to work with. I am confident his new feature will become a benchmark for the future. We're banking on it!

And following are some of Gahan Wilson's thoughts about the new feature—

This will be the first time I've gotten involved in a syndicated comic strip. A long time ago I did try to sell a comic panel, and I'm very glad I didn't because it wasn't any good at all. In the case of the 'Gahan Wilson Sunday Page', I was approached by Dennis Allen, the President of The Register & Tribune Syndicate, who said he was interested in my doing something for them. So I started out doing a strip which was sort of a tribute to 'Little Nemo' and 'Krazy Kat'. I wanted it to be graphically very satisfying, with a lot of heavy visual design, but right off the bat I ran up against technical difficulties.

I discovered that a piece at the end of the cartoon would have to be chopped off so that the page could also be run in tabloid size, but I managed to work things out so that the design was coherent and what was sacrificed didn't spoil the effect. At this point the paper shortage hit us and yet another piece was going to have to be lopped off! As a result I had to abandon this particular comic strip and it will never see the light of day in newspapers.

Gahan Wilson SUNDAY COMICS
"CUT THROUGH CACTUS FLAT, DID YOU?"
"THIS GIRL HAD BETTER BE IT, YOUNG MAN!"
"IT'S SO THOUGHTFUL OF YOU TO BRING REX HOME LIKE THIS, NIGHT AFTER NIGHT, MR. HEALY!"
"NOW THAT YOU'VE SIGNED THE PAPERS, I'D LIKE YOU TO MEET OUR MISTER SNEAD!"
GLAD YOU DROPPED IN...
FRIENDLY LOANS INC



After this experience we got into the idea of my doing what I'm known for anyway — panel comics. The Sunday page, as it will now appear in newspapers on March 3, is very ingeniously designed so that it will take all shapes without it ever having to be reduced to postage stamp size, the full Sunday page has 5 cartoons in it—then for tabloid size it rearranges so that it has 4, and finally, for the super-small size, caused by the paper shortage, it goes down to 3 cartoon panels. But these 3 are *good-size* cartoons. Different heads are used for these various arrangements. There are hardly any technical problems at all and Denny has been extremely cooperative and helpful all through the designing of this thing and through all other factors. I'm very happy with the way the've worked on it. In addition they've prepared a very nice brochure which I'm extremely pleased with, and they've stood ready to help me at any time of the day or night it seems. Initial sales have been very encouraging — for instance the N.Y. Daily News, The Detroit Free Press, and a bunch of others.

The Boston Globe is going to run the page in its Graphic Section rather than in the Comic Section. I'm very excited about it and I know I'm going to have a lot of fun with the page. I'm going to introduce some characters, as it goes along, and there'll be sort of a continuity to them, although at this point I don't know exactly where that's going since it's quite a lot different from any other areas I've worked in.

The technical angle of the color is quite a challenge. For instance the syndicate showed me the first print they did from my color code, and then they showed me various newspapers in which the dreadful things that can happen to the color—fade out, blotch, etc. — were very apparent. So I'm fooling around with a fairly simple color arrangement, relying very heavily on obvious contrasts, working with browns and the earth colors and really having a very good time.

I don't think I'll do anything much in the political area — of course there'll be indirect comment every so often, but I think I'll avoid using any actual political figures. I anticipate various things will happen with the seasonal stuff — there's an Easter one coming up for instance.

I don't intend to do any fancy stuff to my technique — it'll be very definitely Gahan Wilson. As I get more familiar with the medium, I'm very curious to follow it in different papers to see how it appears. I'll be able to work out little subtleties with crosshatches and what not, to see what looks strongest and which survives the best.

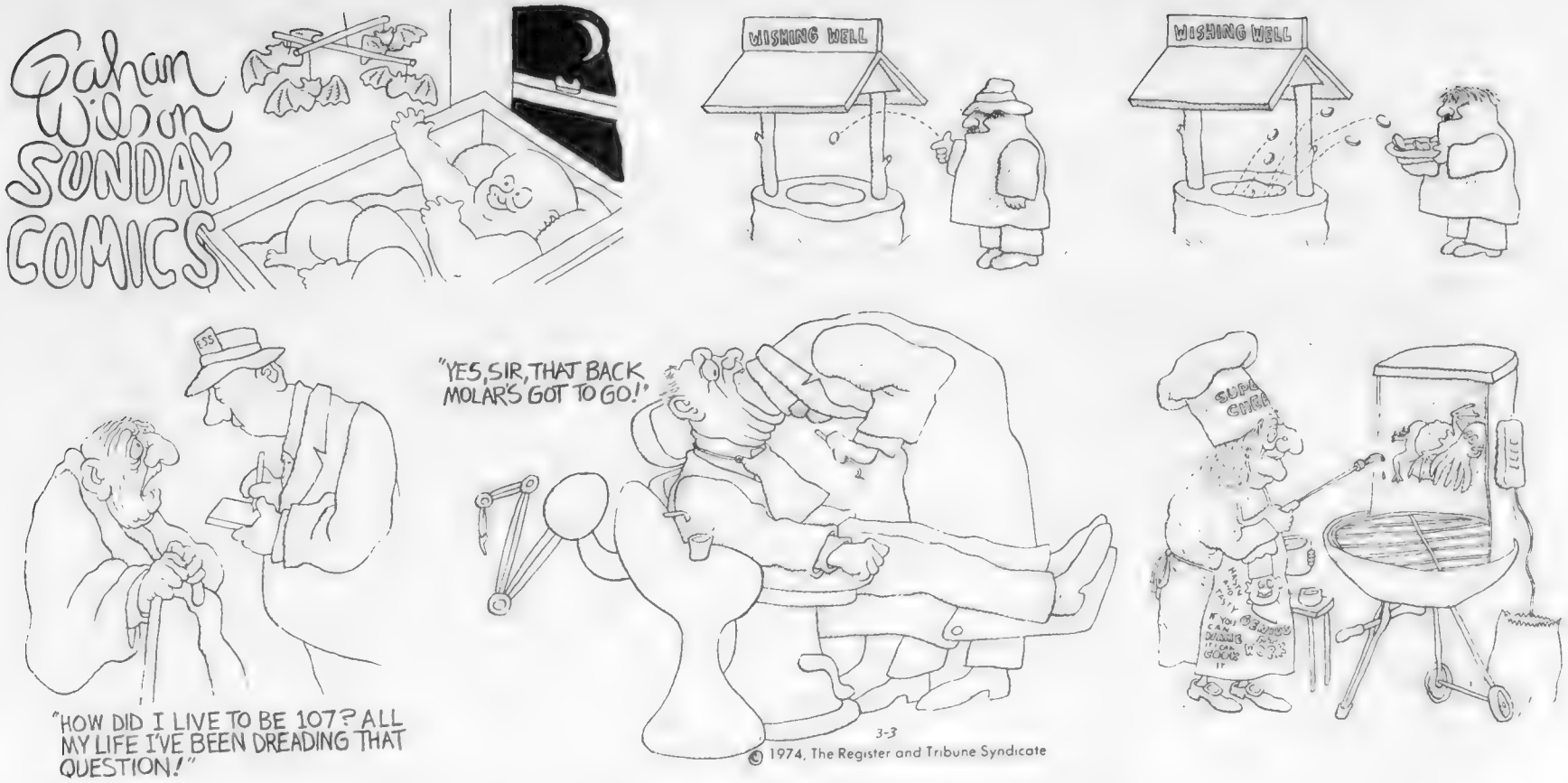
Although it will be only a Sunday thing, with no dailies, there is the possibility that some of the papers will use the individual panels as dailies — one by one in black and white, and this will be O.K. with me.

It's fun working with this new equipment, such as the little strip of paper with the copyright line which I paste on, putting the dates on, etc. My wife, incidentally, loves newspapers, has done a lot of newspaper work, and headed up the Women's News Service for The North American Newspaper Alliance.

There's sort of a glamour about it which perhaps the magazines don't have. Somehow having it coming out under local banners is fun — just as railroad trains are more fun, really, than airplanes. There's a marvelous feeling of tradition in comics, and it'll be nice to have a regular thing in which I can experiment. In this connection the syndicate has given me a very free hand. I'm very glad I changed the format from the strip form to the panel one because I don't see how cartoonists doing Sunday comic strips are going to be able to survive the chopping up process.

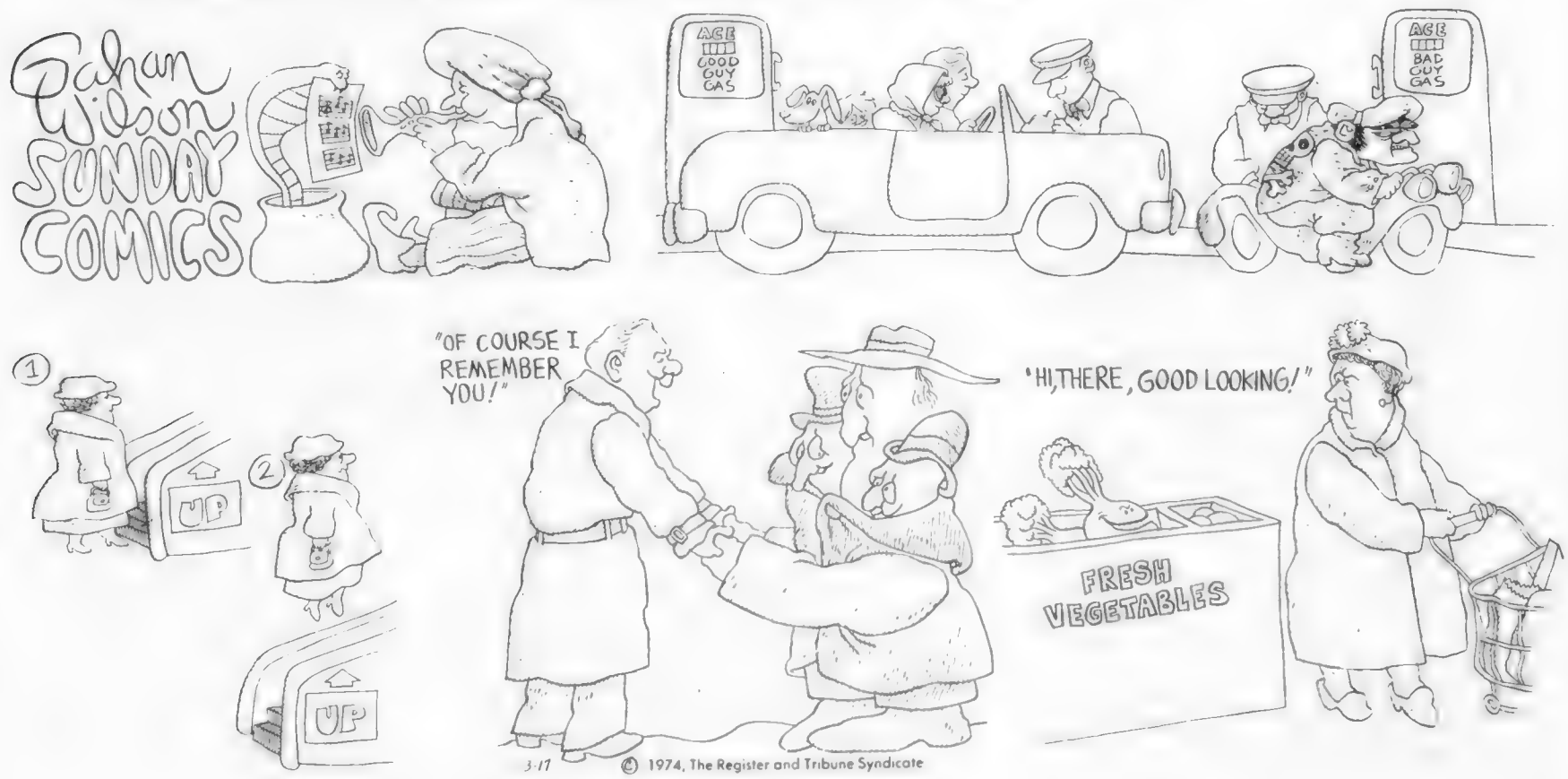
One nice side effect of my going into this branch of the profession is that I've had a chance to meet guys who do the strips I've been reading forever and ever. It's great fun — the whole thing is quite an adventure — and I'm looking forward to a long, interesting time of it.

I don't intend to drop any of my other activities and will continue with the markets I'm presently involved with. I don't think there's much overlap among magazine readers and newspaper readers, although I may be wrong. I'm curious to see if the people who read 'Playboy' and


Gahan Wilson SUNDAY COMICS
WISHING WELL
WISHING WELL
"HOW DID I LIVE TO BE 107? ALL MY LIFE I'VE BEEN DREADING THAT QUESTION!"
"YES, SIR, THAT BACK MOLAR'S GOT TO GO!"
SUPER CHEF
3-3
© 1974, The Register and Tribune Syndicate

'The National Lampoon' are also comic page readers.

I've known a few newspaper people — some quite well — and I must say they're a nice bunch. I suppose I'm fairly far out and it's interesting that I'm acceptable in this newspaper market. I think there are going to be a lot of changes in the Sunday comic pages, and a lot of moving around, and since the magazines have done a lot of changing, it's perfectly natural that newspapers will be doing the same. It will be in a good direction, and things will become more and more interesting. Audiences are obviously becoming increasingly sophisticated, they'll want more diversity in their entertainment, and I'll be very happy to be part of that diversity. I'm just delighted that I have gotten involved! ●



SAID and DUNN

BOB DUNN

Famed King Features cartoonist, BOB "They'll Do It Every Time" DUNN, continues here the column of reminiscences he began in Issue #17 of CARTOONIST PROfiles.

Among the great cartoonists who should not be forgotten, the name Martin Branner brings back many pleasant memories. Marty died about five years ago, but his strip "Winnie Winkle" is being carried on by his long time assistant, Max Van Bibber.

I met Marty back in 1945 when Cas Adams, sportswriter and public relations man for King Features formed a cartoonists group to entertain at St. Albans and the other service hospitals.

Besides drawing his characters, Marty danced. He had a grandfatherly look about him. So when he went into a hot buck and wing, he really wowed the audience.

When Marty found out I was from Newark, N.J., he told me that Newark was very special to him. Like every other cartoonist he started to draw when he was a little kid, but after he saw his first vaudeville show he got the stage bug. He saw Pat Rooney doing his famous waltz clog and had it down as pat as Pat in no time. He drew in all his school books (didn't we all?), but at parties, church and school affairs he was always ready to give out with a hoofing routine.

His schooldays sweetheart was a petite beautiful girl named Edith Fabrini. She was stage struck too. She had a nice voice and could dance as good as Marty. They practiced together and the creative young Mr. Branner wrote and directed an act ... a hick act ... barnyard humor, songs and a hoedown hoofing finish. Marty was eighteen and Edith was fifteen when they made two big decisions ... they'd get married and go into vaudeville. They found out they couldn't get married at such a tender age in N.Y., and that no vaudeville entrepreneur would even give them a tryout. Marty figured that out-of-town was the place to resolve both problems. They chose Newark. Twenty cents out of a hoard of thirty bucks got them across the Hudson to New Jersey's principal city.

In St. Pat's Cathedral, Newark, they became Mr. and Mrs. Branner but decided to call the act Martin and Fabrini. Their wedding day was their lucky day. The first theatre they applied to for a job was the Goodwin, across the street from city hall, whose marquee advertised "Movies and Vaudeville". Martin and Fabrini didn't know from booking agents and so sought out the theatre manager to hit him up for a job. They described their act to him and ... wonder of wonders ... were hired to go on the next day. The manager asked for their lobby displays. They didn't know what he was talking about. He enlightened them ... "pictures of the act to put up so the customers could see who was billed to entertain them".

The newly-weds splurged $1.50 on a hotel room, then Marty bought pen, ink, drawing paper and crayons and sat up all night putting his drawing talent to good use turning out a batch of cartoons of the act.

The next morning they got to the theatre early, gave their handmade pics to the manager and proceeded back stage of the 200 seat showhouse where they found out they were the only live act on the bill along with a two reel biograph film drama, a one-reel Mack Sennett comedy, a travelogue and a newsreel, a cowboy picture plus a lady piano player who accompanied the moods of the movies with appropriate music and even rehearsed Martin and Fabrini while they ran through the act, prior to the doors opening to allow the early customers to come in. The movie program started at 11 a.m. and ran an hour and ten minutes; then the vaudeville and then the movies again ... over and over till eleven p.m.

At a few minutes after noon, on a day in May 1909, "Martin and Fabrini, The Happy Hayseeds" became professional vaudeville performers.

Waiting to go on they had heard the audience react to the movie with oohs and ahs, cheers and applause. (Moving pictures were a brand new novelty way back then), Marty and the new missus just knew they'd wow the customers. The last picture came to an end. The lights went up. The pianist played their entrance music "Turkey in the Straw".

The manager waved them on and they went into their routine. They soon realized they weren't going over with the fidgeting patrons. Quite a few customers were walking out. Martin and Fabrini went through the motions hurrying to what they hoped the audience would realize was a wow finish worthy of thunderous applause. A few half hearted handclaps accompanied them as they ran into the wings. The young troupers were too frightened to try to take a bow. They couldn't believe how badly they'd flopped.

They just stood there too numb to move. The manager came over to them and explained the facts of that particular niche of showbiz life. "Okay — just the kind of act I wanted" then when they pressed him for further comment he told them he only hired lousy acts who were so bad they "chased" the audience which had a tendency to stay and see the movies over and over.

Marty and Bride stuck to vaudeville, experiencing all the ups and downs of that gregarious profession. They worked on their act, polishing their routines until they arrived at that very satisfactory station in the world of two-a-day, a standard act, meaning a good dependable act that had been through the mill and would complement the other attractions on the bill without topping them.

The high point in their stage life was to be booked on the first bill that opened the Palace Theatre in New York, along with Ed Wynn and an almost all star cast. Nobody could predict it then (the year was 1912) but the Palace became the biggest of the big-time variety houses from its opening until vaude began to die in 1929.

It staggered for a few more years, but with movies, cheap acts, etc., it played its last full vaudeville bill about 1948 with of all things a chalk talk artist and wife drawing upside down, etc. The star of the show was Jay Marshall, magician who introduced himself as one of "the better cheaper acts". Jay has promised to get me the name of the chalk talker.

But to get back to Marty Branner. He was elected to join The Lambs and there met George McManus whose cartoon "Bringing up Father" was becoming world famous.

Branner had never stopped drawing. He did it for programs, ads, backstage bulletin boards, seasonal greetings and his own amusement.

Around the time of the "White Rats" strike (1918-19) theatres were shutting down all over the country. Vaude was hurting.

It was at this time that George McManus advised Branner to think seriously of drawing cartoons for a living. As the creator of Jiggs explained to Marty, "you'll be able to draw when you'll be too old to dance."

Winnie Winkle was the result. In 1920 a new paper was being born in New York. Cap't Joseph Patterson, a great picker of cartoons liked what he saw of Branner's pretty girl strip ... and so Marty drew his very successful feature for forty-five years.

I remember the song that the cartoonists quartet (led by the night Mayor of Broadway, Dan Healy) sang to Marty at a party in his honor in 1962.

The song was to the beautiful old tune "Mary you're a little bit Old Fashioned."

It went:

Marty, as a hoofer you were lousy
Marty, as an actor you were nil.
Like good old Victor Moore teamed up with Wilbur Gaxton
They put you with Fink's Mules on every bill.
So Marty then you tried your hand at draw-ing
Two hundred papers ... right away Success!
Marty, you're a lovable old baster
The Sweetheart of the N...C...S

Not many people know that the great humorist Bugs Baer was a cartoonist. He turned over a new leaf he told me when he realized a writer had only to get an idea and write it down, while a cartoonist had to get the idea, rough it out, figure out the best way to present his idea ... and *then* labor over the drawing.

Bugs to the end of his career loved to draw. His doodles are collectors' items.

To me, Bugs was the *only* real ad libber I ever encountered. He'd react to something and funny gags would just pour out. His mind was belly laugh trigger fast.

Fred Allen was considered a great quick wit and he sure was. But I think of Allen as a painstaking writer who prepared quips on current events and delivered them as though he just thought of them.

To show you how Bugs spewed Gags: One time, he, Harry Hershfield, Tad and Hype Igoe were riding in Igoe's car up past New York City. They were lost but kept going. The car came to a crossing where a local constable was operating a stop and go semaphore sign. Bugs was nodding off to sleep letting the others worry about getting wherever they were going.

"What town is this?" Hershfield asked the cop.

"Goshen", announced the gendarme.

"Goshen your hat!" answered the sleep talking Baer.

I'm told that the four cartoonists in Flivver fled from the enraged lawman and that Bugs's gag was told and retold all over Manhattan before the four funnymen even turned and headed for home. A good gag travelled fast even in those pre-radio-tv days. ●

George McManus received this rare Kazan rug as a gift. It was specially woven, using a cover design for the 1925 King Features magazine 'Circulation' as a model.

Caricature of HARRY HERSHFIELD by Emidio (Mike) Angelo

Flexibility is the Name of the Game in Cartooning . . .

PAUL PETER PORGES has had many adventures between the time in the early 30's when he sat on the floor of his father's little store in Vienna, Austria, drawing cartoons, and the present, as he sits at his drawing board in New York City. He tells us of how he changed his style of work after Colliers, Look and The Post faded out, and talks about some of the things he tries to instill in the habits of his cartoon students at The School of Visual Arts in New York City. He and his wife, Lucie, have two daughters — Claudia who's going to be 18, and Vivette, who will be 15. He has been Market Promotion Chairman of the CARTOONISTS GUILD, INC.

Q: You've been actively cartooning since the early part of the 50's, in the great days of The Post, Look, Colliers, etc., but your style has changed a great deal in recent years. Would you tell our readers how that came about?
A: Well, I guess I was a typical Post cartoonist, a member of what I call 'The Grand Rapids School of Cartooning' — big feet, big noses, husband and wife sitting in the corner of the living room making cracks at each other. I was very successful with that — was in the top 5 as far as number of cartoons sold was concerned during one period — and I enjoyed the guarantee we had at that time.

Q: How did that guarantee work?
A: The agreement was that if you gave the Post first - look at 15 cartoon roughs a week, they would guarantee to pay you the equivalent of your rate for 4 cartoons *each month*. To clarify that a bit, if your rate was $250 a cartoon, they would guarantee you $1000 a month, even if they didn't buy any cartoons. However, I never used my guarantee and always sold them more than 4 cartoons a month.

I had no demands or ambitions at that time and I was stupid in not seeing the handwriting on the wall, as far as magazines were concerned. I did have the opportunity to do cartoons for Playboy but I figured they would conflict with my 'Grand Rapids' style — my approach as a 'family' cartoonist — and I decided, "who needs it!" So eventually I went down the drain with the Post, Look, and Colliers.

One has to be extremely flexible in this field — you can't be smug and say, "I've got a good, cute style and I'm going to exploit it and drain it to the end." You have to be with it, see what's going on, and be aware of the handwriting on the wall. Always try to be one step ahead, as far as market potentialities are concerned. There's no such thing as a secure style.

It took me 3 or 4 years to get rid of this formula type of cartoon. I felt I had to become more significant, more topical and freer. Formerly I had drawn with a heavy brush stroke — a very structured, routine kind of drawing — and I realized I could draw much better than that, since I had had a fine arts training which I'll say something about a little later. I started off by appealing to a different kind of market — began to sell to the Saturday Review, Playboy, cracked the New Yorker, and then I knew I was on the right track. A magazine creates an image and the Saturday Review, for instance, projected that image by buying cartoons with topical content and intellectual standing. It wasn't the 'Grand Rapids School' in other words.

Q: What other directions are you working in since you got back to basics with your drawings and loosened up a great deal?
A: Well, I write articles and illustrate them, and you can include some samples of the Moroccan travel story I did for the Diners Club magazine, SIGNATURE. Another one I did for Holiday magazine resulted from a trip on which I took my kids back to Europe to see some of the places where I spent my childhood.

Then I do promotional work, such as I did for a computer firm which had always used tremendous numbers of dry graphs during its sales meetings. This firm needed a 24-panel flip chart and I told them that the viewers would be asleep within 5 minutes unless we animated the charts with various characters, little jokes, funny figures, etc. That's the way I

"Like it? . . . It's called insect repellent."
THE SATURDAY EVENING POST

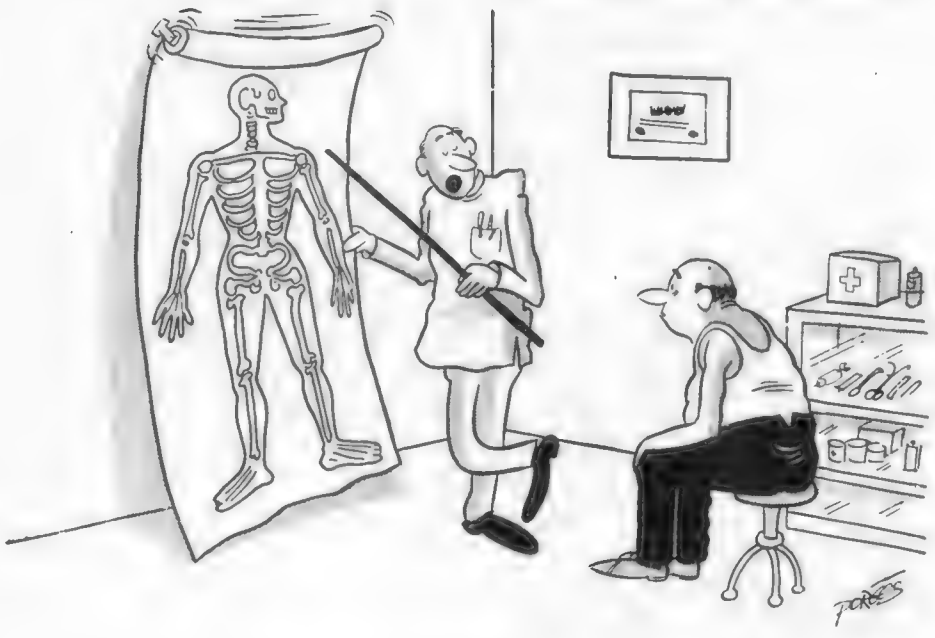
PORGES

did it and it was a fantastic success! It's fun doing these and the money is good.

Also I've been working for MAD magazine, both as a writer and as an artist. They demand a high quality. You go up to their office with several different idea concepts — topical and interesting and funny you hope. Then these ideas are discussed and worked over in a sometimes-exhausting talent meeting which you sit in on along with the MAD staff. They have top people whose tremendous demand for quality is matched only, I think, by The New Yorker.

You can expect to have lots of criticism thrown at you, which means that you have to have a strong stomach. In order to get two pages in the magazine, for instance, you have to show them twice that amount of material so that they can select. First they have to buy the idea, then they'll say, "what else can you do on this idea?", and it keeps you on your toes.

Saturday Evening Post Cartoon



"... let me illustrate what we're up to!"

Drawing by Paul Peter Porges
© 1966 The New Yorker Magazine, Inc.

Selections from Paul Peter Porges story and art "A Genu-ine Moroccan Sketchbook" which appeared in SIGNATURE, a publication of the Diners Club.

A Genu-ine Moroccan Sketchbook

TRAVEL/Paul Peter Porges

Travel still spells romance to me, and I approached Morocco for the first time dreaming of Beau Gestes in white kepis lounging against palm trees, bayonets ready at their belts. Claude Rains would check my papers, smile knowingly and then quietly advise me not to leave Casablanca without first notifying the authorities. I planned to become totally immersed in the mysteries of Morocco, since I was traveling alone—without my two teeny-bopper daughters, who once turned down a tour of the Louvre so they could see the movie *Woodstock* in a Paris theater, and cried out with sheer joy at the sight of a Kentucky Fried Chicken stand on the road between Salzburg and Vienna.

Filled with a desire to see as much of Morocco as possible, I took a week-long bus tour. I sat in a window seat, taking picture after picture of gray mountains and brown desert. I also sat next to the air-conditioning duct, and my doctor says the interesting sideways tilt to my head is probably permanent. The majority of my fellow passengers were from southern Germany, so I had several days and nights in which to brush up on my Bavarian yodeling.

We arrived at the Holiday Inn in Marrakech. It looked a lot like the one I know outside of Poughkeepsie, N.Y., except the familiar sign out front said: "Happy Birthday, Abdul-Hamid."

Armed with sketchpad and drawing kit, I ventured out on foot to discover the true Morocco—and drew crowds of veiled women, Blue men and assorted camels and donkeys. I was even befriended by a rather well-dressed beggar, who watched me intently as I sketched. "You must be a very poor *Americain*," he said, "if you cannot even afford a camera."

Signature May 1973

Try it, you'll...well, try it anyway

In Morocco one has to try the *cous-cous*, a savory heap of steamed wheat, vegetables and meat that is the national dish. I tried—really tried. I went with a friend to one of the finest *cous-cous* restaurants in Marrakech. They said the dish would be specially prepared. While we waited, half-reclined on a sea of pillows, they brought us partridges stuffed with olives, vegetable pastries, chicken cooked with prunes...spicy lamb meatballs. When the *cous-cous* finally arrived, we were in a state of complete lethargy. I was barely able to plop two Alka-Seltzers into a glass of tea. At this writing I am still a *cous-cous* virgin.

Compared to which a garbage truck is a lullaby

Prayers and fasting are in order during Ramadan, the annual religious observance of the Islamic world. Beginning at dawn, *muezzins* (prayer callers) chant from slender minarets all over the city, summoning the faithful to prayer. This lasts from about five to eight in the morning (I often timed it), accounting for three valuable and irretrievable hours of a tourist's sleep. Nothing—not pillows over my head nor wads of cotton in my ears—kept the calls to the faithful from reaching me. Ramadan goes on for a month.

Signature May 1973

I like working with them — it's like belonging to a big team — they make sure you're happy with them, money-wise and ego-wise.

Q: The fact that you do a lot of writing, as well as drawing, is remarkable in that English isn't your native language. This might be a good time to tell our readers some of the things that happened to you along the way from your native Vienna to your New York City drawing board.

A: I was born in Vienna, as you say, in 1927 and when Hitler came into Austria, things became very tough for us. Grownups couldn't leave because they had to have incredible piles of papers and affidavits to get out, but under certain circumstances, children could. Baron Edouard Rothschild who had a castle near Paris, said that he would guarantee the welfare of several hundred children, so when I was 12, my parents sent me on the train with many others, and I became one of the adopted kids of the Baron. He put the castle at the disposal of the kids and provided staffs of teachers. We were all German-speaking so we had to learn a new language in a hurry. Within a year we spoke like Parisians and were absorbed into the French school system.

When Hitler invaded France, we went on the run because the whole project fell apart. The Jewish underground tried to take care of the kids and I wandered through France for about a year. I drifted from city to city and somehow survived — those were weird times! I was finally caught, put in a French concentration camp, escaped from that, and wound up back in an underground organization which saw to it that I was illegally transported into Switzerland. There I was lucky enough to go to a good school run, strangely enough, by a German who had started one of the first progressive schools in Germany in the 20's. They crammed things into us for a year and this set me up for art school when I was about 15 or 16. You see, I always had drawn — I guess I was a natural born cartoonist. My father had a little store and I drew on old pastry boxes with a grease pencil he gave me.

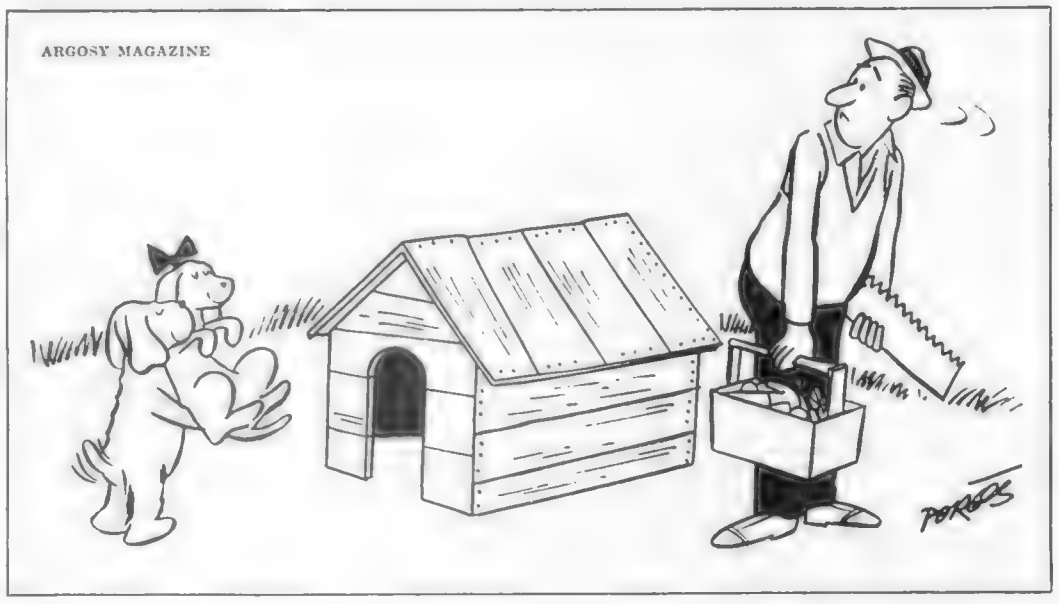
My cartoons, amusingly enough, were mass scenes because my favorite subject was the Turkish siege of Vienna in the 17th Century, when the Turks had been repulsed by the Austrians. I provided all my own sound effects for these big battle scenes too, and I was only 5 at the time. Anyhow, I studied fine arts for several years at 'L'Ecole de Beaux Arts' in Geneva, and met my wife, Lucie, at the school. I was two or three months from finishing when the papers came through to emigrate to the U.S. in 1947.

It was only in the Army in 1950 that I got to draw again. During the Korean War I was drafted and worked in the Public Relations office drawing cartoons. I did sell to the Army Times, Better Homes & Gardens, the American Legion

post scripts

". . . He's not at his desk right now!"

LOOK 8-20-68



magazine, etc., during the early 50's while I was in the Army. After the War I had the G.I. Bill so I went to what is now the School of Visual Arts to study my first love — illustration. I think it's limiting just to learn cartooning — it's better if an artist with a real good basis of drawing then turns into a cartoonist and adds this extra dimension.

Q: You teach a 'Graphic Humor' class at the School of Visual Arts in New York City, don't you?
A: Yes, and I try to help the students to individualize, how to make their work different, and to avoid the cliche. God forbid that we'll have a new crop of cartoonists of the 'Grand Rapids School!' You have to store up a fantastic amount of mental fuel in order to be able to turn out successful cartoons today. You've got to be up with it — you have to know what's going on in medical research, whether the Jesus Freaks are in or out, what people are wearing, what cars they're driving, and a million other things. If you don't read a great deal, you can't have an opinion of what's happening.

In both drawing and ideas the aspiring cartoonist should develop an individual approach, and should be extremely wide in his or her concept of everything. Your work should be adaptable to a multitude of things. Idea creation should be based on a very deep kind of personal sense of humor — and it shouldn't be imitative. Don't think in terms of the box cartoon. Get away from the cliche.

If a cartoon teacher says, "draw me a fat man", 11 out of 12 students will draw nearly the same kind of picture. Stop a moment, relate to the fat man — what kind of a fat man do you want to draw? Type cast him — is he like Sidney Greenstreet or Al Hirt — make the assignment a cerebral job — think it through — think of details or settings. People don't live in stuffed chairs and end tables any more — there's a brand new concept. Furniture looks quite different from what it did 10 years ago — people sit in round, shapeless foam-rubber things.

People dress differently — you can have at least 10 approaches to draw a young, avant-garde type of man, going from hair style down to shoes. One good piece of advice is to relate a character you have to draw to somebody you know. You can refine the character down to the point where you say to yourself, "he wears a Brooks Brothers suit". The New Yorker magazine stresses this sort of thing. They'll say to you, "would this kind of a person be a bus driver or would he be a museum guard?" The New Yorker knows the difference.

A New Yorker cartoon involving a strip of highway is authentic to the point where that highway can practically be pinpointed as to its locality — Route 99 in California or #1, the Post Road, on the east coast, with just a few strokes. Let's say you have to invent a fast-food place in one of your cartoons. Ask yourself whether it's a beef and steak or chicken place — don't make it cliche. Where is it, what type of people come to it, etc?

There's a difference between the bank teller and the airline counter clerk, and it's hard to think these things through. Collect details — how does the hair of a young executive who wants to be mod fall on the back of his collar? How does he tie his tie? Does he wear more boots than shoes? You should observe and think of these things, and if you don't observe you'll have to collect a morgue. Go to one of the better furniture places — get a prospectus and start a file of interiors and exteriors.

Collect pictures of animals, vehicles, all sorts of things and this in itself will engender a trend of ideas. As for the style you draw in, adopt the most convenient for you. Forget about technique — it's unimportant whether you use a crow quill and Pelikan or if you draw with a Rapidograph, as long as you can handle it. It's fun to try to do a variety of things in many media — try working on pebble board and see what comes out — don't be fascinated by the syndrome of the technique.

Saturday Review Cartoon

"Faster!"

Drawing by Paul Peter Porges
© 1966 The New Yorker Magazine, Inc.

The San Diego Union

a Copley Newspaper

Knudsen

JIM KNUDSEN, the Editorial Cartoonist of The San Diego Union, is a man of many interests. In addition to his editorial duties, he also finds time to produce religious panel cartoons which are syndicated to the Catholic press. Sailing and housebuilding are a couple of his avocations. He and his wife, Mary, have a son, John, who's shown in one of the photos accompanying this story.

Q: Your job on The San Diego Union involves more than just cartooning, doesn't it?
A: Yes — it's probably not duplicated anywhere else in the country — I'm a member of the Editorial Board and as such I participate in its meetings once a day. Then, twice a week we get together with the man who is in charge of the editorial policy of the paper. My cartoon matches an editorial each day — that is it's on the same subject — but I think of my own ideas. Very often I'm able to come up with something humorous, even on a subject which is very serious.

As an example of this, we ran an editorial on the problems of security in the U.S., and the matter of many secret documents showing up in the daily press, so that our nation's potential enemies could find out almost anything by reading the papers. The cartoon captioned, 'And my lunch is gone, too', which you're including on these pages, shows how I handled that subject.

I get up around 6 each morning, go down to my workroom at home, read the daily paper, listen to the news broadcasts, and try to decide what would make a good editorial subject for a couple of days hence. As a member of the Editorial Board — which includes the 2 or 3 people who write editorials — I do more than consider what would make the best lead editorial. I also make suggestions for secondary editorials, since the Board turns out 2 or 3 each day.

Q: Before we go any further, would you give our readers a brief rundown on how you got into cartooning?
A: Well, like so many others, I always wanted to be a cartoonist. I graduated from Woodbury College in Los Angeles in 1942, after completing an art course which included the basics — anatomy, color, perspective and drawing. I think almost every pro needs these things in his background. During the war I discovered that the service had very little use for artists as artists, so I became a pilot, getting ready for the war which, luckily, I never had to participate in. At its conclusion I worked for a year in an advertising agency, and then went with a Catholic newspaper — The Tidings — in Los Angeles, where I began as an advertising artist.

While there I managed to work into cartooning by submitting roughs to the editor. I continued this till my cartoon became a regular feature in this weekly paper. At first it was one cartoon a week and then two. My cartoons then became syndicated in the Catholic press. I should add that this is an extra phase of my work, entirely separate from my editorial cartoons for the San Diego Union and the Copley Newspapers. To begin with, I started a syndicate myself to distribute these religious cartoons.

I used to do all the mailing, billing, etc., myself but nowadays the Copley News Service does all that for me. I give them a couple of cartoons a week and they take care of everything from there. In fact I don't even sign them anymore but settle for initials, as there was some complaint from subscribers. It seems that readers were seeing my political cartoons in the daily press and were asking editors of religious newspapers how come they were running stuff from such a politically biased individual.

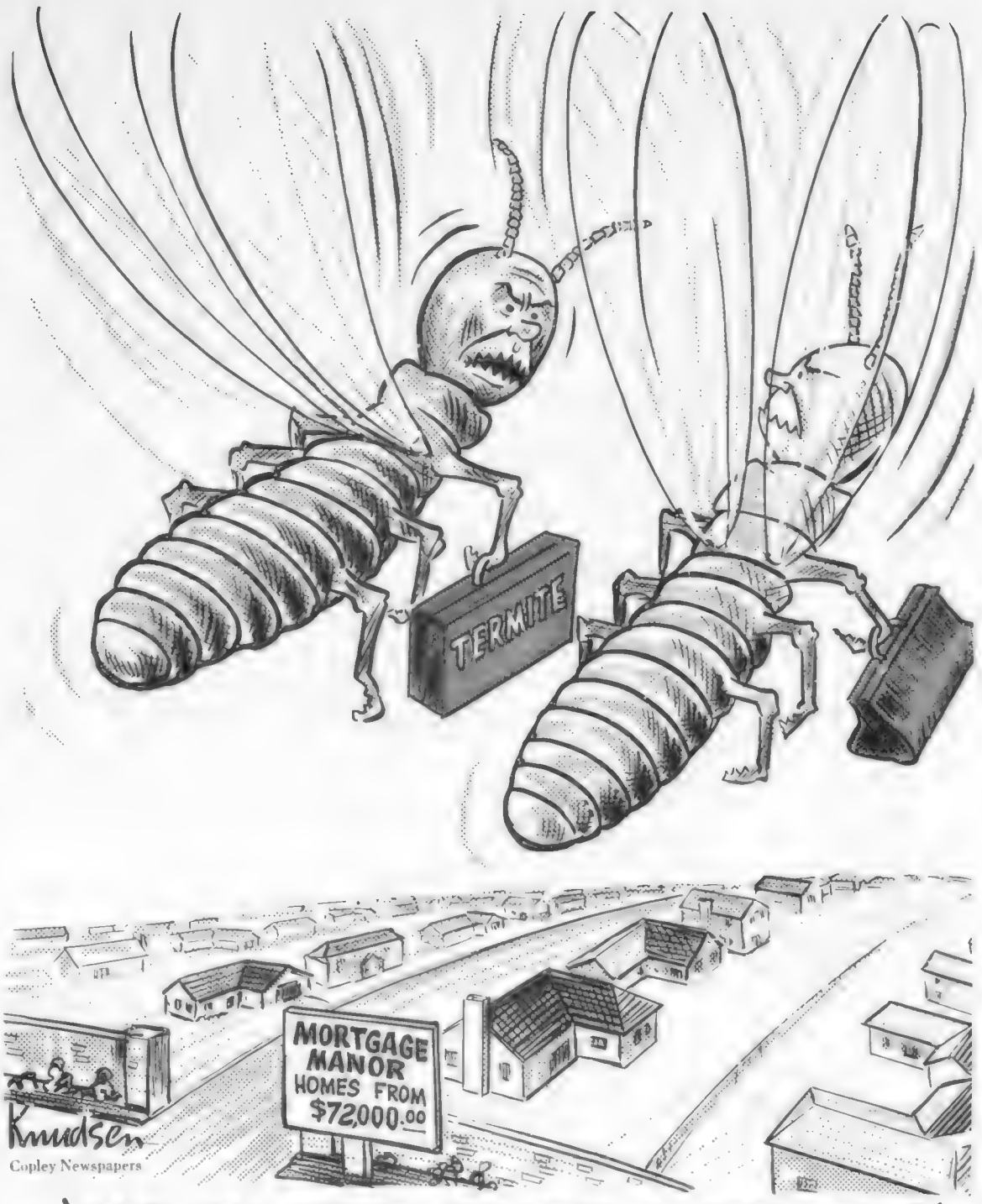
Q: How many cartoons a week do you do on The San Diego Union?
A: I do 7, and not more than 2 are purely

on San Diego issues — I don't do too many local cartoons. The editorials that the Board turns out, plus my cartoons — and, incidentally, also the cartoons of Ralph Yoes and Doug Borgstedt—are sent to all the Copley newspapers in the U.S. These newspapers get all the cartoons that do not deal with local issues. And, as I mentioned earlier, we work a couple of days ahead. The Copley editors have the choice of using them or not. In addition to the Copley Newspapers, Copley News Service syndicates my cartoon to about 1400 other newspapers. About 30% of this number are weeklies. If I do a cartoon dealing with a purely state issue, CNS is set up to send it to just the clients in California. Since I don't do too many local ones, CNS is almost certain to have at least five a week to syndicate nationally.

Q: Do you fraternize with politicians who may become subjects for your cartoons?
A: I don't have any close politician friends but I've met most of the top political leaders in the country. I do think it helps a lot to see a man in person — one whom you're liable to caricature in the future some day. The editorial staff of the Union does have 'Question and Answer' sessions with well known politicians — something like The U.S. News & World Report magazine runs. A politician comes in, we turn on 2 or 3 tape recorders and ask him questions. As I sit in on these sessions, I have a chance to observe the man under fire for maybe 45 minutes. We tell the subject that we won't change the meaning of any of his words, but will merely clean up any dangling parts of sentences, etc.

Q:Do you have any pet method of getting ideas?
A: I don't know how I think of a funny cartoon — there is no way or routine that I can use to guarantee results. I do have a very good memory, at least for things that are helpful in my work. Of course, as I read the papers, I do make notes of things I believe will make good editorial or cartoon subjects. I use daily news events, quotes from the Bible, Shakespeare, Benjamin Franklin, poetry or history, or anything else that might fit, to base cartoon ideas on. I was lucky in that I did a great amount of reading in my youth, and a lot of it stayed with me.

You mentioned, Jud, having heard of a very fine artist who was being considered for a political cartoon position, but who didn't get the job because he couldn't make himself get very much steamed-up over political issues. Well, I *do* react strongly to political events, and I believe that this is a necessary part of an editorial



'HAVE YOU NOTICED THE PRICE OF FOOD LATELY?'

"With my son, John. The fish are yellowfin tuna — we call them yellowtail here. This sure beats working."

'I THINK I'M AN ENDANGERED SPECIES'

'THIS MAY SATISFY YOU'

'THE NEW LOOK'

SORCERER'S APPRENTICE

'AND MY LUNCH IS GONE, TOO'

cartoonist's makeup. I remember years ago being at a dinner in Hollywood that Bruce Russell hosted for Herblock. Walt Disney said a few words about editorial cartoonists. He said he thought we were an unusual breed because he said that he had to hire good artists and then some good idea men, and could never find both abilities in the same person.

It helps, I think, if a cartoonist has a small streak of meanness in his character. I remember years ago, when I was working on another paper, being huddled over the drawing board, trying to come up with an idea, and it seemed that everybody in the office who had nothing better to do, came and stood by my desk to do it. Well, the sports editor came up and said, "Do you know what today is?" My first thought was maybe it was the Fourth of July, or something, and I had forgotten it. When I answered, "No", he said, "It's my wedding anniversary. I was married five years ago today."

Well, that set me off, so when I got time, I painted a JUST MARRIED sign with letters about 8 inches high, and underneath, in letters about ½ inch, I wrote "Five years ago today." The guy always got in his car from the back so I taped my sign on his front bumper. He drove home with every newsboy and pedestrian he passed waving at him and thought everyone had just become friendly all of a sudden.

He put the car in the garage, and the next morning he and his wife drove out to the bank. People waved at them and smiled. Later he parked at the curb and went into the bank, leaving his wife in the car. People kept walking by, looking at the front of the car, then at her, and giggling so she finally got out to find out what was going on. She found the sign, and it happened that she was 8 ½ months pregnant at the time — a fact that I hadn't even been aware of! It was things like that that got me out of the practical joker business.

Q: Is the fact that you work a couple of days ahead any handicap?

A: Yes— sometimes. Once in a while we're caught with our engravings down. When Brezhnev was about to visit the U.S. some months ago, I did a cartoon for the Sunday papers, predicated on the information we had that he was leaving Moscow on that Sunday to come to the U.S. Then on Friday the news reports came out that he was already here. The cartoon which I had already done showed a scene with him leaving the Moscow airport. At least for our own local papers I had to revamp the cartoon and show an arrival scene in the United States!

Q: We're going to include a photo of your new building. How are things going?

A: Well, everything is electrified and computerized as far as typesetting and printing is concerned. I believe we're the

Jim Knudsen in his sailboat. He says, "San Diego advertises sailing 365 days a year, which I guess is true if you don't mind a little rain in the winter months. We live just above Mission Bay which always seems to have a breeze."

biggest offset newspaper in the country right now. The other day a fuse blew, or something, and our electricity went out for three hours. I was about the only guy in the plant working, as everybody uses electric typewriters so that the computers can read what they write. There was still enough daylight in my corner office to work, so I felt very superior for a while.

Q: What do you do, as far as extracurricular activities are concerned?
A: In the art line, I did turn out a set of posters boosting the good things about our country. So far these have been a dismal flop financially but doing them was sort of an emotional thing with me.

I built a 2400 square-foot house, did the blueprints on it, the pounding of the nails, the soldering of the wiring, the plumbing, etc.

I guess I'm too competitive to get much relaxation in anything like golf or tennis. I have a little sailboat so I go fishing and sailing.

Q: You and your wife, Mary, received an honor from the Pope some months ago, didn't you?
A: Yes, we were named Knight and Lady of the Holy Sepulchre — I wouldn't know but that may be a first for a cartoonist.

'I'VE GOT IT!'

Q: San Diego, I understand, is going to be host for the 1975 Convention of the Association of American Editorial Cartoonists.
A: Right. As far as the weather and facilities here, I don't think they can be beat, but I'll try and get an early start on the program to make it worth the trip. I'll make reservations for the group at one of the hotels on the beautiful Harbor Island. ●

BEST EDITORIAL CARTOONS OF 1972

A Pictorial History of the Year

Edited by
CHARLES BROOKS
Foreword by Scott Long

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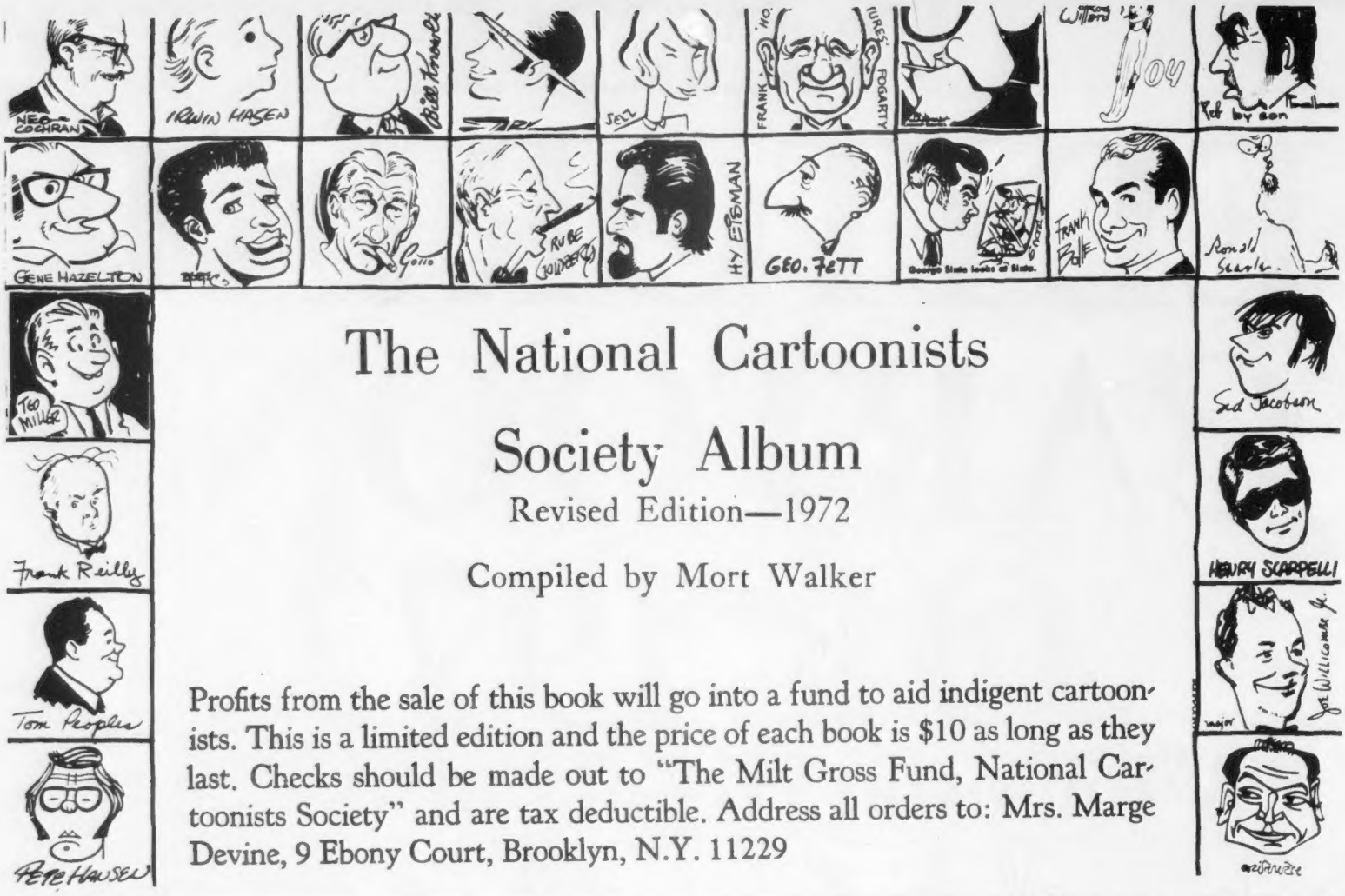

The National Cartoonists Society Album

Revised Edition—1972

Compiled by Mort Walker

Profits from the sale of this book will go into a fund to aid indigent cartoonists. This is a limited edition and the price of each book is $10 as long as they last. Checks should be made out to "The Milt Gross Fund, National Cartoonists Society" and are tax deductible. Address all orders to: Mrs. Marge Devine, 9 Ebony Court, Brooklyn, N.Y. 11229

Classified

FOR SALE: A collection of over 400,000 cartoon clippings, consisting of a variety of gags from the Sat. Eve. Post, True, Colliers, and numerous other magazines and newspapers. Collection started in 1953. 1/2 of these are filed alphabetically under subject matter. Write Roy Wilson, 179 Pond View Drive, Southington, CT. 06489, or call (203) 628-9589.

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Page 1

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